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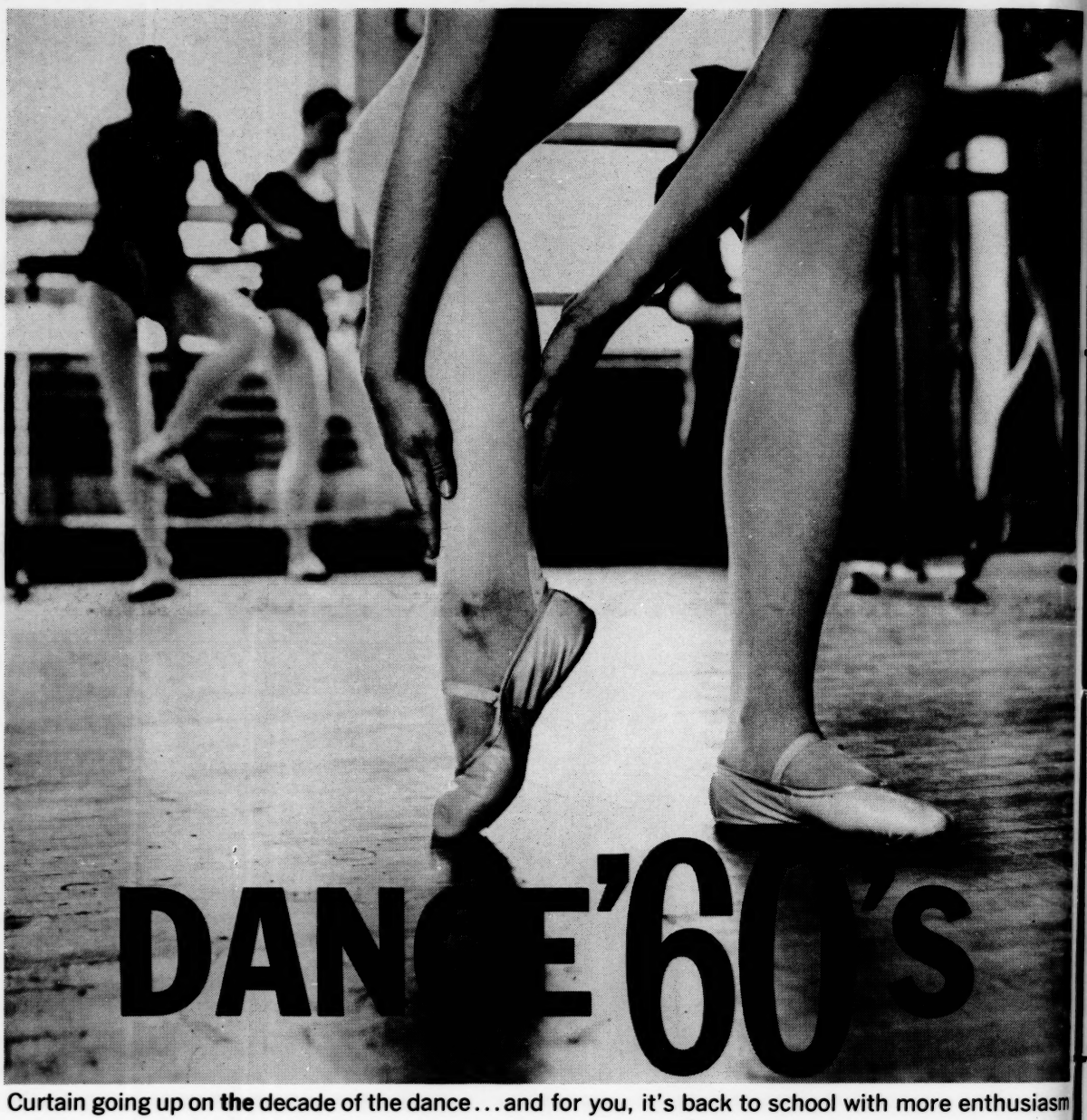


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# PRESSTIME NEWS

**BALLET THEATRE GOES TO RUSSIA!!!**

The **American Ballet Theatre, Lucia Chase** and **Oliver Smith,** directors, IS going to Russia!—the 1st American Co. to appear there. The contract with Gosconcert, Russia's official foreign attraction. booking agency, was signed Aug. 17.

The Co. is headed by **Maria Tallchief, Lupe Serrano, Toni Lander, Ruth Ann Koesun, Ady Adler, Erik Bruhn, Royes Fernandez, John Kriza, Scott Douglas, Glen Tetley** and guest artist **Igor Youskevitch.**

Repertoire for Russia consists of 11 ballets and 2 pas de deux. These were chosen to be shown mainly as a result of suggestions by **ANTA Dance Panel** members and by Russian officials who saw the Co. in Amsterdam earlier this summer. Co., which appeared in Sophia, Turkey, Aug. 21-28, will be seen in Bucharest, Romania, Sept. 1-4. After a week of resting and rehearsal in Bucharest, Co. flies to Moscow on Sept. 12 in time to get the night train to Minsk a day before the Sept. 14 opening.

There will be 3 programs presented in Russia: (1) "Theme and Variations," "Rodeo," "Black Swan Pas de Deux" and "Graduation Ball"; (2) "Les Sylphides," "Fancy Free," "Don Quixote Pas de Deux" and "Bluebeard"; (3) "Lady From The Sea," "Combat," "Black Swan Pas de Deux" and "Graduation Ball."

The Co. will give 6 performances, Sept. 14-18, at the Minsk Opera House; 6 perfs., Sept. 21-25, at the Kiev Palace of Culture; 6 perfs., Sept. 28-Oct. 2, in Lvov; 13 perfs., Oct. 5-16, in Leningrad; and in Moscow, Oct. 18-23, the 1st 3 perfs. will be at the Stanislavski Theatre, the others at the Sports Palace.

European summer engagements so far, mainly at music & dance festivals, have had positive popular & critical response (see News from Denmark) . . . **Maria Tallchief,** at first billed as "guest star" with ABT, has now contracted to be the co's prima ballerina for at least a year. Danish ballerina **Toni Lander** has also signed for a year . . . **Evelyn Taylor** left NYC in mid-Aug. to join the co., principally to appear as the Cowgirl in **de Mille's** "Rodeo" in Russia . . . Maria Tallchief's husband, Henry Paschen, Jr., traveled with her & Co. from Copenhagen as far as Athens . . . **John Kriza,** on crutches for a few weeks after a leg injury in Italy, is dancing again . . . **NYC Ballet's Patricia Wilde** went along, without dancing, for part of ABT's tour, accompanying her husband, George Bardyguine, ABT's stage manager.

After their return to the USA and a short layoff, ABT gathers in NYC in Dec. to prepare a US tour of 47 cities, Jan. 15- Mar. 25.

**LIMON & CO. GO SOUTH**

**Jose Limon & Co.,** 36 dancers, musicians & technicians, took off Aug. 26 for a 12-wk tour of 15 Central & South American countries, including Colombia, Ecuador, Peru, Chile, Argentina, Uruguay, Brazil, Venezuela, Trinidad, Panama, Costa Rica, El Salvador, Guatemala, Honduras & Mexico. A Jose Limon tour of So. America initiated the President's Program for Cultural Exchange 6 years ago, and this return is in response to many requests. He also had State Dept. backing for a European tour in 1957. Co. returns to NYC Nov. 17.

**ROYAL BALLET FILM GALA**

Concurrent with the Royal Ballet's Metropolitan Opera season in N.Y. will be the initial U.S. viewing of Paul Czinner's "The Royal Ballet." The two-hour, ten-minute-long color film stars **Margot Fonteyn** and **Michael Somes** in the full-length "Ondine," "The Firebird," and "Swan Lake, Act II." "The Royal Ballet" will have a Sept. 1 **Dance Magazine Gala Midnight Preview,** by invitation only, at NYC's Normandie Theatre, where the regular run will begin shortly after. Showings in other U.S. cities to follow. Distribution by Lopert Films.

**STATE DEPT. AND THE DANCE**

Both **NYC Ballet** and the **San Francisco Ballet** have been informed, through letters from James Magdans, Bureau of Cultural and Educational Affairs, State Dept.; to ANTA (which administers the President's Cultural Exchange Program) that their requests for 1961-62 overseas tours (recommended by the ANTA Dance Panel) have been rejected. According to Pat Hayes, deputy for Robert Thayer, Assistant Sec'y of State for Cultural Affairs: "For the last 6 years the State Dept. has leaned heavily on symphony orchestras and ballet companies. We are attempting diversification in the immediate future, with emphasis on a repertory theatre and artists in other fields. However, although for the time being we are saying 'no' to ballet, for budget reasons, the State Dept. may change its attitude at any moment."

Principal reason for this flexibility is that a comprehensive query has just been sent to every American post around the world asking for a direct report from each ambassador, or consul. The many questions focus on the idea of: "What form of American art do you feel is most needed in your area? Substantiate your point of view with as much direct evidence as possible." Should the responses indicate a special interest in dance, says Mr. Hayes, the State Dept. will shift emphasis accordingly.

The State Dept. also points out that the current American Ballet Theatre tour of Europe and Russia, and that of Jose Limon to So. America, are on the 1961 budget.

Those who wish to make known their protest against the idea of even temporary curtailment of the budget for dance are advised by Mr. Hayes to write to their respective Congressmen, urging each of them to vote more money for the President's Special Program for Int'l Exchange.

**USA HOST TO DANCING "AMBASSADORS"**

Once again there is much dance visiting in the USA. "Ambassadors" from England, France, Spain, Denmark, Canada & Africa entertain from coast to coast this month and next (see "NYC Calendar" & "On Tour," p. 4).

In NYC, **Marcel Marceau** returns, bringing with him for the 1st time his **Compagnie de Mime,** in a Sept. 6-25 season at City Center (see p. 47) . . . The **Royal Ballet,** in full splendor, opens its Sept. 11-Oct. 9 stay at the Met with 2 perfs, of "The Sleeping Beauty," in both of which guest artist **Margot Fonteyn** is scheduled to appear (this information is in the nature of a "leak," since Fonteyn's appearances, like **Galina Ulanova's** are not released prior to the season and audiences must take their chances). Despite the $9.35 top for tickets, 12 of the 22 NYC perfs. were sold out 4 weeks before the opening, with only side & back orch., balcony & family circle seats remaining for other perfs. A total of 88 RB personnel, including 70 dancers, will arrive by plane Sept. 6

**Les Ballets Africains** makes a return engagement Sept. 26-Oct. 22 at the Alvin Theatre, NYC, before beginning its USA tour . . . The **Royal Danish Ballet,** now in the midst of a tour which began Aug. 22 in San Francisco, has no dates for NYC or vicinity, except for a closed reception at the Waldorf-Astoria Oct. 15, honoring Denmark's King Frederick IX, who will also be present at the Co.'s Gala in Wash., DC, Oct. 13 . . . Also on Oct. 15, **Vicente Escudero & Co.** do a 1-night stand at N.Y.'s refurbished Carnegie Hall.

## TELEVISION TOPICS

Watch NBC-TV for **"Astaire Time"** with Mr. A. & **Barrie Chase** Sept. 28; **Gower Champion's** 1st dramatic direction on the Dow Hour of Great Mysteries Sept. 9; **Melissa Hayden & Andre Eglevsky** in the Bell Telephone Hour's new season opening Sept. 30.

## INTERNATIONAL NOTES

"Dybbuk," **Herbert Ross'** new ballet, starring **Nora Kaye,** will be premiered by the Ross-Kaye **Ballets of Two Worlds** at the Berlin Festival Sept. 20-25. Co. is sponsored by Henriques Pimental

Impresario **Paul Szilard,** back from another round-the-world trip, reports developing plans for **NYC Ballet** a full-length film, produced by **Balanchine,** to be made in Tokyo in the spring of '61, before or after a Co. tour of Japan and the Philippines. Szilard has also arranged a 3-month tour of Germany, Switzeland and Austria for **Anna Galina's** Co. of 25 dancers, which travels with its own 32-piece orch. **Willam Dollar** choreographed his version of "Francesca da Rimini" for the Co. this summer.

. . . **Donald Saddler** flew to Rome Aug. 8 to choreograph his 7th Italian musical which opens there Sept. 23. He returns to the USA Sept. 30.

. . . **Bronislava Nijinska's** new full-length "Sleeping Beauty" will highlight the Paris season (beginning Sept.) of the **Marquis de Cuevas Ballet.** Soloist **Vassili Tupin** has left the co. to return to the **Colon Opera Ballet** in Buenos Aires . . . **Luis Agudo** of the **Nat'l School of Dance,** El Salvador, stages 2 works for late Oct. perf. then makes a 2-mo. trip to NYC & Portland, Ore., where he will be guest choreographer for **Cornelia Cerf's** group.

Dance Mag. contributor Walter Sorell writes enthusiastically of the open-air Park Theatre in Meilen, on Lake Zurich, Switzerland, which he said could, with a little promotion become a lovely and successful performing center . . . **Harry Asmus** of NYC's **Ballet Stage** is now ballet master & choreographer for **Ballet Nacional of Venezuela, Irma Contrares,** dir. Several of Asmus' prods. have been televised in Venezuela and are to be presented in a fall concert. **Bob Hall,** also of Ballet Stage, has joined the Venezuelan co., too . . . **Edna Dieman & Julia Bennett,** Hindu dance teachers at the **Studio of the Dance,** Cedar Rapids, Ia., left NYC Aug. 10 for a 2-mo. stay in India . . . **Tashamira** is teaching modern dance to enthusiastic ballet dancers at the **Grant Muradoff School,** Rome.

**Leon Danielian** conducted auditions for **Renzo Raiss' American Festival Ballet** study scholarships in NYC Aug. 6 (see July, p. 3). Another audition will be Sept 2 3PM in Steinway Hall, NYC. Already signed for the co. are **Mimi Walthen, Kenneth Creel & Ruby Menchaka** . . . **Patricia Miller & David Poole** have left the **Royal Ballet** to join the **U. of Cape Town, Africa, Ballet,** reports correspondent **Marina Grut,** who is also Cape Townbound . . . Small world dept. After "bumping into each other" in Salzburg, Austria, recently, **Steffi Nossen & Alexandra Danilova** shared a post card to Dance Mag . . . Our Australian correspondent **Beth Dean** choreographed, directed & starred in "Medea," premiered by the **Australian Dance Theatre Co.** July 13.

**Mata & Hari,** managed by Marcel Ventura, return to the USA in Sept. after a very successful So. African tour. After TV dates here, they go to London's West End Theatre, sponsored by impresario S.A. Golinski.

**Pearl Primus,** who since last Oct. has been laying the groundwork for an African Center of Performing Arts in Liberia, returned to N.Y. early last month for a brief visit.

**Jo Anna's** "The Princess," 3-act fairy tale ballet premiered at Palm Beach's Poinciana Playhouse Dec. 26, 1958, opened in London Aug. 23 with Roger Purse decor and costumes plus other elaborations. Billing itself as "The New American Musical in Ballet & Song," it is "introducing Claudia Cravey (America's first Baby Ballerina)." A strong English dancing cast features **Keith Beckett,** and stars **Violette Verdy** of NYC Ballet, **Pierce LaCette** and choreo. Jo Anna. There is talk of a B'way season to follow.

## DIRECTORY OF DANCE ATTRACTIONS NO. 3

Dance Magazine's Christmas bonus—the 3rd annual **DIRECTORY OF DANCE ATTRACTIONS**—is already under way. After the success of the 1st Directory in 1958 and the doubled success of the 2nd last year, interest is intense in Dance Magazine's end-of-the-year issue. By this time bookers & producers of professional dance talent consider the Directory of Dance Attractions more than a service—it's a necessity!

Listings in the 3rd Annual Directory of Dance Attractions will consist of professional performing groups and soloists; choreographers; and dance lectures, available for 1960-61 bookings.

If you are qualified, please send the following information to Dance Magazine no later than Nov. 1: (1) Official title(s) of dance attraction(s); (2) Name & address of person managing each attraction; (3) No. of dancers, musicians, etc., in each prod. (4) A one or two-sentence synopsis of the nature of the program(s) and type of music used.

## PERSONALS

**Gene Kelly & Jeanne Coyne** were married in Tonopah, Nevada, Aug. 6. Miss Coyne Kelly's prod-asst. for several years was formerly married to film dir. and ex-dancer **Stanley Donen.** Kelly's 1st wife was screen actress Betsy Blair . . . Miami's **Phyllis Kapp** married in San Juan, Puerto Rico, May 7 . . . **Ann & Mark Ryder** became parents of a girl July 4 in NYC . . . Buddy & Florence Baruck (he's with Leo's Advance Theatrical Co., Chicago) became parents of a son July 29 in Chicago.

Theatre Columnist **Danton Walker,** who studied dance at Denishawn and was dancing partner in the '20's of Elsie Janis, died at the age of 61 in Hyannis, Mass., Aug. 8.

## OSCAR HAMMERSTEIN II

Famed lyricist, **Oscar Hammerstin II,** co-creator of musicals from "Showboat" to "Sound of Music," including "Oklahoma!," "Carousel" and "South Pacific," died Aug. 23 at the age of 65 at his Doylestown, Pa., home.

## THEATRE — CURTAIN UP

Choreographers signed for forthcoming musicals: **Onna White** for "Irma la Douce," opening Sept. 29, Plymouth Theatre; **Joe Layton** for "Tenderloin," opening Oct. 17, 46th St. Theatre; **Peter Gennaro,** for "The Unsinkable Molly Brown," opening Nov. 3, Winter Garden; **Hanya Holm,** assisted by **Pat Drylie** for "Camelot," opening Nov. 19, Cort Theatre; **Michael Kidd** (also directing) for "Wildcat," opening Dec. 5, Alvin Theatre; **Ralph Beaumont** for "Do Re Mi," opening in Dec. at St. James Theatre; **Jack Cole** for "Donnybrook!," opening in March '61.

"Tenderloin" dancers: **Dorothy Frank, Margery Gray, Mickey Gunerson, Dandy Leeds, Dorothy Jeanne Mattis, Marsha Reynolds, Patricia Ann Turner, Erin M. Stone, Jere E. Admire, David G. Evans, Jack Leight, Willard Nagel, Wakefield Poole, Ronald Stratton, John Smolka** . . . "Unsinkable Molly Brown" dancers: **Diana Hunter, Lynn Lorian, Susan May, Anna Maylan, Rae McLean, Barbara Newman, Nanette Rosen, Barbara Gine, Ted Al-**

## NYC SEPTEMBER CALENDAR

Sept. 6-25, **Marcel Marceau and his Compagnie de Mime:** City Center
Sept. 11-Oct. 9, **The Royal Ballet;** Metropolitan Opera House
Sept. 26-Oct. 22, **Les Ballets Africains;** Alvin Th.

## ON TOUR

**Marcel Marceau & Co.:** Sept. 27-Oct. 1, Detroit; Oct. 3-22, Chicago
**The Royal Danish Ballet:** Sept. 8-10, Dallas; 12-13, Oklahoma City; 15-16, Kansas City; 17-19 (18, mat & eve), St. Louis; 22-Oct. 2 (24, 25, Oct. 1, 2, mats & eves), Chicago; 4-5, Minneapolis; 7-8 (8, mat & eve), Detroit; 10-12, Philadelphia.
**Ximenez Vargas Ballet Espanol:** Oct. 3, Newark; 4, Delaware, Ohio; 6, Cumberland, Md.; 7, Towson, Md., 8, Greenwich, Conn.; 10, Wilkes-Barre, Pa.
**Vicente Escudero & Co.:** Oct. 4, Washington, D.C.; 5, Philadelphia; 7, Pittsburgh; 8-9, Boston; 10, Hartford, Conn.
**Les Grands Ballets Canadiens:** Oct. 1, Lachute, Que.; 3, Cornwall, Ont.; 4, Plattsburgh, N.Y.; 6, Indiana, Pa., State College; 8, Van Wert, Ohio; 10, Bay City, Mich.
**Les Ballets Africains:** Sept. 19-24, Toronto.

## CHANGE OF ADDRESS

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Sterling Clark, Bob Daley, Vito Durante, Edward Pfeiffer, Mark Ross, Bill Starr, Terry Violino, Bobby Brownell.

"Camelot" dancers: Peter Deign, John Starkweather, Richard Kuck, Jimmy Tarbutton, Gene Gelauser, Jerry Bowers, Richard Gain, Richard England, Randy Doney, Joe Nelson, James Kirby, Charlene Carroll, Judi Schriver, Claudie Schroeder, Laurie Archer, Katia Geleznova, Dawn Mitchell, Virginia Allen, Beti Seay, Adriana Keathley, Joan Coddington.

Busby Barkley, pioneer in staging movie extravaganzas in Hollywood for 30 years, brings his talents to B'way to direct the forthcoming "Count of Ten" . . . Dody Goodman, Buster Keaton & dancer Harold Lang star in the Sol Hurok—sponsored touring co. of "Once Upon a Mattress."

**COAST TO COAST**

The Lambertville, N.J., Music Circus winds up the season with "West Side Story." Cast included: Natasha Grishin, Ann Galen, Sally Sewall, Lynn Short, Marty Tucci, Adea Veda, Fred Grades, Dean Purchall, Frank Piper, Edward Sutton and choreographer Ed Earle . . . Dwight Godwin Prods. filmed Doris Humphrey's "Night Spell," Jose Limon's "The Apostate" & "Barron Sceptre," Ruth Currier's "Toccanta" during the Conn. Coll. American Dance Festival in July. The films, accompanied by recorded music, go to the NY Public Library Dance Collection for study purposes.

The new Helen Tamiris-Daniel Nagrin Dance Co. gave its premiere perf. Aug. 12 in Blue Hill, Me., offering 1st perfs. of Miss Tamiris' "Women's Song" & Nagrin's "American Journey" . . . Nelle Fisher is slated to give her "Littlest Circus" prod. in different cities during the fall . . . 16 Ballet Russe de Monte Carlo dancers, headed by Nina Novak & Alan Howard, appeared at the Music Box Theatre, W. Yarmouth, Mass., Aug. 22 . . . Eleanor D'Antuono & James Capp danced the "Sleeping Beauty Pas de Deux" Aug. 6 at the Cape Ann, Mass., Arts Festival . . . In "The Red Mill," by the St. Louis Municipal Opera, Aug. 15-21: Tania Karina, Oleg Sabline, Michael Dominico & Chele Graham.

Still in the limelight—Isadora Duncan, who died 33 years ago—Sept. 14, 1927. Lectures by Doris Hering at Jacob's Pillow & George Beiswanger at Conn. Coll. this summer were devoted to Duncan . . . David Vaughan acted in "The Happiest Days of Your Life" at Berkshire Playhouse, Stockbridge, Mass., this summer . . . Michael Maule danced Curley in "Oklahoma!" at the Carter Baron Amphitheatre, Wash., Aug. 2 . . . Marianne Crowder's "Where's the Body" lecture was part of dedication ceremonies for the new Louis Horst Studio at Perry-Mansfield, Steamboat Springs, Colo., July 31. Mr. Horst, on the faculty of Conn. Coll., could not attend.

**AROUND NEW YORK**

. . . Nora Kovach & Istvan Rabovsky stopped the show at Radio City Music Hall in another engagement as guest stars, mid-Aug. . . . NYC Ballet hopes to have 5 new works, involving 3 choreographers and specially commissioned music, for its Nov.-Dec. season at City Center . . . Katherine Litz has the female lead in "Ubu Roi," scheduled for off-B'way in Sept. . . . John Butler & Robert Joffrey will choreograph works for the NY City Center Opera season Sept. 29-Nov. 6 . . . Indrani & her Co. of Indian Dancers & Musicians performed at the Barbizon Plaza Theatre Aug. 15-18.

Kapp Records released an album of NYC Ballet repertoire music in Aug., containing "Pas de Dix," "Pas de Trois" & "Allegro Brillante" which features Simon Sadoff as piano soloist. Works are conducted by NYCB's Robert Irving . . . Fred Berk is holding auditions for men Sept. 13, 7 PM, at Buttenweiser Hall, 92nd St. Y . . . Sept. 8-9 Merry-Go-Rounder auditions will be held, 10 AM, 92nd St. Y, Buttenweiser Hall . . . Henry St. Playhouse, dir. Betty Young & Alwin Nikolais, reopens for fall season Sept. 10 . . . Alice Cavers has signed Katherine Henry, William LaGon & Edith Pool for her new dance group, located at Showcase Studios. Group is to have 7 dancers and will perform in the NYC area.

Rita Bradley is now a full-fledged member of the Robert Joffrey Ballet . . . Chinese classical dancer, Averil Tong, is performing in the San Francisco section at Freedomland in the Bronx . . . "Three Prayers in Labanotation," choreographed by Ted Shawn, described & translated by Ann Hutchinson, and musically arranged by Jess Meeker, has been issued in booklet form by M. Witmark & Sons . . . Bhaskar & Co. performed at the E. Harlem Fountain Plaza Aug. 15.

Steve Parker's "Holiday in Japan," a solid hit for the past months in Las Vegas, opened at the Latin Quarter Aug. 14. In the show are the Tokyo dancers supervised by Leon Palmisano. With Parker for the NYC opening was his wife, Shirley MacLaine . . . Ruth Walton began a 3wk engagement with her dancers (Barbara Teer, Herman Howell, Dolores Ragland) to jazz compositions rendered by Max Roach & Abbey Lincoln at the 74th St. Playhouse . . . Forsythe Ballet performs at the 92nd St. Y Oct. 2; choreographer, Evadna L. Shimick; dancers: Carol Wheeler, Roger Atkinson, Delphine Giddis & Joanne Gasser.

Socrates Birsky plans a "variety showcase" perf. at Carnegie Recital Hall in late Oct. Qualified talent contact Birsky at CI 7-5848.

**SCHOOL NEWS**

AROUND NYC: Walter Sorell is again lecturer on "The Dance as Theatrical Experience" at Columbia U., beginning Sept. 27. Guests will be: Merce Cunningham, Emily Frankel, Hava Kohav, Sophie Maslow, Doris Rudko, Joyce Trisler, Diane Quitzow & Zachary Solov . . . Sept. marks Steffi Nossen's 24th teaching year, with registration in 9 Westchester communities beginning Sept. 6. Auditions for master classes are Sept. 24, Harwood Bldg., Scarsdale . . . Classes at Hanya Holm's Studio at Dance Players' Studio begin Sept. 7; registration from Sept. 7. Faculty: Oliver Kostock, Don Redlich, Claudia Schroeder, Laurie Archer & Miss Holm . . . Male applicants for scholarships for the Mary Anthony Dance Theatre may audition after Sept. 16 by taking a class at Miss Anthony's studio. Workshop Program, initiated last year, begins Oct. 3 . . . Sonia Woicikowska has returned to Ballet Arts, Carnegie Hall, to teach character dance. Daughter of the famous Diaghilev-Ballet Russe dancer, Leon Woicikowski, she performed at the NYC World's Fair with the Polish Ballet, later with the Shabelevsky co.

At Robert Joeffrey's American Ballet Center, a new schedule of evening classes meeting after 5:30 P.M. are offered; also a batterie class . . . Nelle Fisher opens her new "Little Studio," 53 W. 72 St., in Sept. . . . Auditions for the Ballet Repertory Workshop, dir. Thalia Mara & Arthur Mahoney, open in Sept. at the School of Ballet Repertoiry. Fall season begins in Oct., and perfs. are planned for Jan. & April '61 . . . Scholarship applicants for the Leonard Fowler School of Classical Ballet may register the week of Sept. 12 and audition beginning Sept. 19 for 2 weeks. Classes begin Oct 3. Boris Poliakine will teach a piano dance music course . . . Delfino Larresa, former dancer with the Verchinina Co., Argentina, is studying at the Ballet Russe School.

Classes at the 92nd St. Y start Sept. 26; registration Sept. 19. Faculty: Dorothy Bird, Nona Schurman, Ethel Winter, Muriel Manings, Lucas Hoving & Lucile Nathanson, dance dept. dir. this year. Bonnie Bird is on leave of absence . . . Charles McGraw teaches his "Method of Choreographic Notation, based on the Musical Scale" at the Chaffee Studio.

The newly formed International School of Performing arts (225 W. 28, NY) will be headed by Richard Ward, actor-director, Eddie Barefield, musician-teacher, and Stanley Harper, choreographer-dance teacher. Plans are for training all-round performers, skilled in backstage as well as onstage techniques.

AROUND THE USA: Alan Howard, former Ballet Russe de Monte Carlo soloist, is new director of the San Francisco Academy of Ballet. Faculty: Carolyn Parks, Gwenn Barker & Marc Wilde . . . Edna McRae re-opens her Chicago studio Sept. 19 . . . Robert Cohan begins modern dance classes at his Boston studio Sept. 26 and at the U. of Rochester Sept. 28 . . . Faculty for the Silvermine Guild School of Art, New Canaan, Conn., this fall: Francoise Martinet, Patricia Christopher, Megan Yost, Daniel Nagrin, Jack Moore, Mary Anthony & Lucas Hoving who is dance dept. dir. . . . Our So. Calif. correspondent, John Dougherty, will again teach "Ballet History — 1800-to the Present" at UCLA . . . Oleg Sabline & Tania Karina begin teaching Sept. 6 at the Academy of Dance Arts, Memphis, dir. Eloise Haynes.

Thalia Mara & Arthur Mahoney, dirs. of Ballet Repertory, NYC, were adjudicators with Violette Armand for 2-day Nat'l Academy of Ballet exams at the Armand School of Theatrical Art, Detroit, June 11-12 . . . Therese Cura & Joseph Stassak begin teaching ballet classes in Oaklyn, NJ, Sept. 17 . . . Oklahoma City teacher, Robert Bell, visited NYC teacher Yurek Lazowski in Aug., after giving a 6-wk ballet course at Kansas U. Summer Music Camp. Next he stages "Brigadoon" for Okla. U., to be presented the end of Sept . . . Hollywood teacher, Al Gilbert, is now in the comic books! Part of Dell's comic book on the TV teen-ager, Annette Funicello, shows her being chosen by Gilbert for a "Swan Lake" lead, which she danced for an audience including Walt Disney, who spotted her and started her show business career . . . Katherine Litz taught dance technique & composition at the No. Shore Dance Workshop, High-

land Park, Ill., Aug. 16-26 . . . The **Fokine Ballet Camp**, Hancock, NH, part of the NYC Fokine School, gave perfs. July 31, & Aug. 23 . . . Advanced students of **Nadine Thornton**, Elkhart, Ind., gave 3 "Hansel and Gretel" perfs. this summer . . . Students of **Boston Conservatory's Dance Dept.** gave a program of original choreographic works Aug. 5 . . . San Francisco's Society of Classical Arts now includes dance as a field to which it gives assistance. It has awarded $100 each to **Felice Chargois, Marilyn Trounson, Patience Valentine, Alexie Wilcox & Svenkarl Norrlander**, all **SF Conservatory of Ballet** students.

**Virginia Tanner**, having completed a successful course in creative dance education at Connecticut College, was met by her Children's Dance Th. group at Denver for a Nat'l Th. Workshop perf. Aug. 27. She opens her Salt Lake City studio once again in late Sept., this time in affiliation with the U. of Utah, which has appointed her head of the Children's Creative Dance Dept. of the U's Extension Division.

**REGIONAL BALLET-U.S.A.**

Opening date for **Cleveland Ballet Center** is Sept. 11 in Ashtabula, O., under sponsorship of Ashtabula Fine Arts Center. Featured dancers: **Gloria Hoffmeyer, Barbara Cantrall, Christina Henley & John Williams.** Co. premieres "The Mermaid" in Oct. in Cleveland . . . **New Orleans Opera Ballet**, dir. **Elissa Fuchs**, launches its 2nd season with perfs. Oct. 6-8. "Gioconda" is the 1st of 3 scheduled premieres . . . **Kansas City Ballet** also begins its fall season in Oct. in St. Joseph, Mo. "Carnaval," staged by dir. **Tatiana Dokoudovska**, is a planned addition to the repertoire . . . **Illinois Ballet** begins its fall season Oct. 8 at the Civic Theatre, Chicago, offering works new to Loop audiences . . . "Peter and the Wolf," by artistic dir. **Norman Craig**, was added to **Philadelphia Civic Ballet** repertoire and will have 12 perfs. at Ogontz Playhouse, Phila. 1st showing of this new work, along with "Die Puppenfee," is Oct. 16.

**Stanley Herbertt**, dir. **St. Louis Civic Ballet**, returned for a 2nd year as guest choreographer for **Ballet Theatre of Scanton**, Aug. 8-17, staging "Cinderella," & "Smetana" (dances from "The Bartered Bride") . . . **Louise Johnson**, soloist with **New Orleans Opera Ballet**, was guest choreographer for **Crescent City Ballet's** Aug. 5-6 perfs. in the New Orleans Pop Concerts . . . Dancers from both the aforementioned co's comprise the newly formed **Les Ballets Francais**, headed by Crescent City Ballet's dir., **Lelia Haller**, and featuring an all-French repertoire gleaned from Miss Haller's 5-yr. residence with the Opera National, Paris . . . **Mobile Civic Ballet Assn.** also performed on New Orleans Pops program, and was the 1st out-of-town co. to participate in the New Orleans Festival.

Guest artists for **New England Civic Ballet's** Aug. 6 perfs. at Cape Ann, Mass., Festival of Arts were **Ballet Russe de Monte Carlo's Eleanor D'Antuono & James Capp.** "Hedi," a new work by **Sydney Leonard**, featured **Phyllis D'Antuono** in the title role . . . **Ron Poindexter** of the **Marquis de Cuevas co.** was guest artist in **Ballet Celeste's** (San Francisco) 3-act "Nutcracker," presented at Redlands Bowl, So. Calif. to a SRO audience of 6,000.

**CHICAGO NEWS**

**NYC Ballet** had a fantastic success at the Ravinia Festival, a complete sellout before the co. even arrived. After a brilliant opening perf. in "Agon" & "Western Symphony," **Diana Adams** twisted an ankle and did not appear again. With **Judith Green & Patricia Wilde** also on leave, the ballerina load was left entirely to **Melissa Hayden & Violette Verdy**, but they are the right dancers for that. They proceeded to treat the town to a prodigious display of talent & versatility. There was an especially lovely perf. of "Serenade" in which Miss Hayden & **Jillana** shared the passages usually assigned to 5 soloists. Young **Patricia McBride**, thrown into major roles, emerged as a promising prospect indeed. **Jacques d'Amboise & Edward Villella** garnered the usual gasps & roars.

**Ruth Page** returned from vacation in Europe with a new score written for her co. by Marius Constant, also the designs by Delfau for her new ballet based on "Fledermaus" . . . **Paul Draper's** classes at the **Chicago Nat'l Assn. of Dance Masters** convention were eye-openers to teachers who thought they were teaching tap dancing. He proved as great a teacher as he is a performer. **Celia Franca**, teaching a stylish bit from "Les Rendezvous," was another great addition to the artistic experiences a convention can offer teachers . . . **Chicago Dance Council's** new officers: **Vera Thalrose**, Chrm., **Donna Claypool, Katherine Manning, Lucia Satkoff, Edith Ballwebber, Minnie Cohen & Dorothy Kozeluh**, orgn. heads.

**Loretto Rozak** choreographed "A Ballet Preview," shown at Whiting Community Theatre Aug. 26. Main offering was a ballet to a Rachmaninoff Concerto . . . "Belles and Ballets" is the tasteless title for a fine feature-length dance film given its world premiere here. 6 ballets by **Maurice Bejart, Dirk Sanders & Deryk Mendel** star **Tessa Beaumont, Michele Seigneuret, Tania Bari, Antonio Cano, Jean Cazenave**, Sanders & Bejart. Most interesting item is Bejart's "Symphony for a Lonely Man" to "musique concrete." One of the picture's attractions is that there is no talking.

**Buff Shurr**, choreographer for Melody Top, was excellent in featured roles in "Brigadoon" & "Damn Yankees." **Diane Adler, Colleen Kelly & Rita Rojas** were charming as little primitive princesses in "Kismet." **Norma Doggett** was lovely as Jeannie in "Brigadoon" and in an original solo in "Kismet" . . . Dances of tropical origin are all over town. **Kent Ghirard's Hawaiian & Tahitian Dancers** are in the Polynesian Village at the Edgewater Beach Hotel. **Carlos Machados'** "Carnival in Rio" at the Empire Room is 95% dancing, all at a furious pace. Most astounding was a "Preevoo" dancer who did prisadki and other "caviar" of Georgian dance on bare toes. (It's a So. American trick.) . . . The best of clever revues all over town is by **Judy Bement & Jim Inman** in the brightest show, "Medium Rare" . . . Isadora Bennett, here in advance of the **Royal Danish Ballet**, gave an especially interesting interview on WFMT, the prestige radio station, with a fascinating slant on many things from the balletomania of the Danish king to Chicago's literary heyday (of which she was a part) and the poetry of Vachel Lindsay. ANN BARZEL

**HOLLYWOOD AND LAS VEGAS**

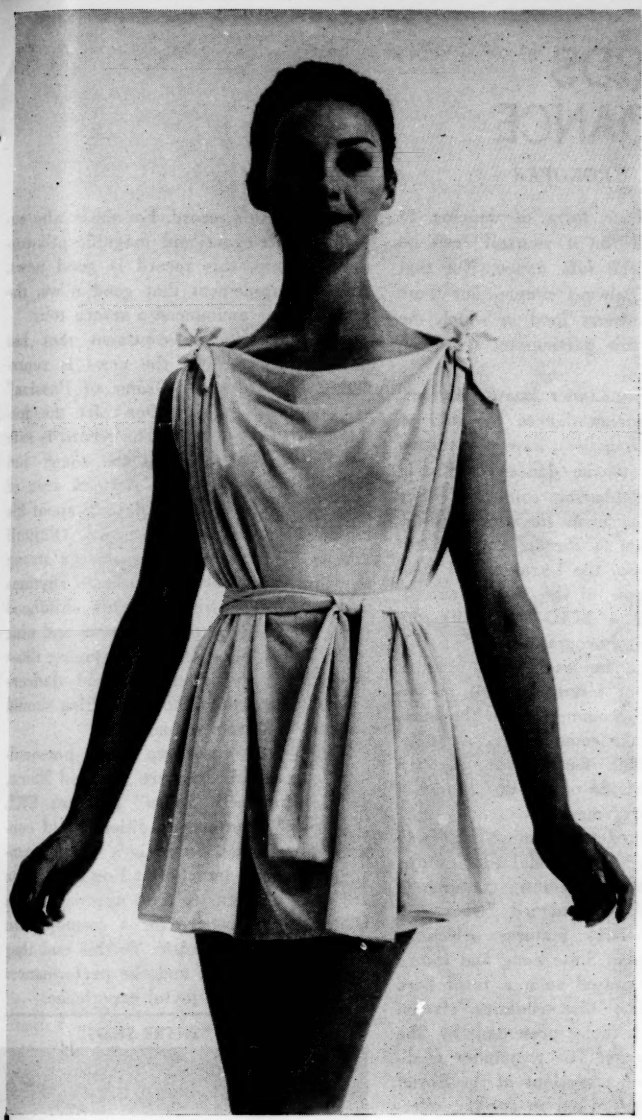
**Bill Foster** auditioning dancers for a closed-circuit ABC-TV show he will dir.; choreography by **Mary Jane Door.** Next he begins rehearsals for a Danny Kaye spec . . . **Jackie Boyle** & his **Red Skelton Dancers** into rehearsal for the CBS-TV season . . . **Tommy Mahoney** is staging musical no's for **Hayley Mills** in Disney's "Petticoats and Bluejeans," and planning another Disneyland special . . . **Bob Street, Frank Reynolds & Frank Radcliff** have completed "Go Naked in the World" at MGM . . . **Vera Lee, Sally Wheine, Anna Cheselka & Donna Anderson** are in a "toe" sequence in a new "Rawhide" MGM-TV episode . . . **Kitty Malone, Judy Chapman & Ugo Pallecci** joined the Johnny Mathis Show with **Fred Curt** as **Hermes Pan** dance representative on a tour of Japan, Australia, Manila, Hawaii . . . **Tom Hansen**, assisted by **Lee Irwin**, takes over Chevie replacements this fall . . . **Hope Halliday** will co-star with **Jerry Lewis** in "Ladies Man" then does her own TV series . . . **Marc Wilder** has joined the "Vintage '60" at the Ivar Theatre. Revue opens in NYC soon . . . **Fran Bellani** has been signed for a bit in "West Side Story" . . . **Pat Thomas, Fred Hansen & Lauri True** have completed a cha cha sequence in "Look in Any Window," an Allied Artists release . . . **Jerry Antes** is at Cascade Studios staging dance commercials . . . **Alex Romero**, assisted by **Alex Ruiz**, chose **Marc Wilder, Jerry Antes, Jerry Glen & Jack Dodd** for the ABC-TV Debbie Reynolds special.

A new musical, "Home Town Boy," opened at the Metro Theatre; dir., **Welder Daniel**, choreography, **Raul Appel** . . . Another evening with **Fred Astaire** is in full rehearsal, supervised by Hermes Pan assisted by **Gino Malerba**, with **Patricia Denise** dancing-in for **Barrie Chase** . . . **Wilda Taylor & Chris Carter** are featured in the current Moulin Rouge show . . . **Danny Daniels**, assisted by **Beverly Simms**, will choreograph the big ABC-TV Bing Crosby special with **Carol Lawrence** as guest. **Jack Regas** will choreograph a water ballet for NBC-TV's aquacade . . . **Erik Cooper's** new dance act opens at the Statler this month before going to Las Vegas & San Francisco . . . **Ernie Flatt** is choreographing "Showboat" for the LA Civic Light Opera.

LAS VEGAS: **Bob Bush**, one of the American dancers in Paris labeled as "French," is back in Vegas with his own club act, sporting the "all-American" label . . . The **Maaka Nua Hawaiian Holiday Dancers** are appearing at the Dunes . . . **Donn Arden** created a new show for Danny Kaye's appearance at the Desert Inn, featuring **Art Johnson & Flo Walters.** Arden's "Ca C'est L'Amour" at the Stardust continues to be SRO.

Next at the Desert Inn, the Louis Prima & Keely Smith Show, staged by **Dick Humphrey**, who will also perform. **Lee Irwin** has been assisting Humphrey . . . **Miriam Nelson** staged no's for the **Flamingoettes** at the Flamingo while prod.

*(Continued on page 71)*



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# RECORDS FOR DANCE

*BY ROSALYN KROKOVER*

If there is one form of dancing to which the term "do it yourself" can be applied, it is the folk dance. Not that the dances are always simple, but there are some from every land in which the whole family can participate, if so inclined.

Ronnie and Stu Lipner, known for their work in Venezuelan dances (as well as those of other countries), have now turned their attention to the dances of Russia and a few neighboring countries. They have selected the music for twelve dances from, in addition to Russia, Latvia, Lithuania, Yugoslavia, the Ukraine, and Moldavia. The name of the disc is "Folk Dance!" (Monitor MXD 90). With the record comes a mimeographed leaflet with full instructions for each dance and a brief glossary of terms. Not all of the dances can be recommended to the amateur; several take some pretty fast stepping and nimble feet. There are six dances on each side of the disc, and the bands are clearly marked.

Records devoted to the music and performance of the professional folk groups that have visited this country continue to be released. A disc named "Georgian" (Monitor MF 331) features selections from the Georgian State Song and Dance Company that caused such a furor here last spring. The disc contains sixteen dances, ten of them presented by the Georgian company. The remainder is divided among other sections of the Soviet Union. Those interested in specific selections are advised to read the list of contents carefully, for the pictures on the sleeve have little relation to what is actually on the record.

The second volume by the Philippine Bayanihan company is now available (Monitor MF 330). The gentle charm and graciousness of the material contained in this disc is in direct contrast to what is heard in the two discs mentioned above. The Russians keep whooping it up with war songs, saber songs, marching songs and dances—all rousing and exciting. But the Filipinos sing and dance of love, of weddings and gay festivals, of happy times and remembrances.

It is amazing how much of the refined, light-hearted qualities so characteristic of the company's concert appearances comes through on this record. For those who enjoyed this elegant and magnificently-costumed group, this record is good news. And, to supplement that good news, the company has announced a return tour.

Music of another continent that has lately been much in the news is represented by "Olatunji! Drums of Passion" (Columbia CL 1412). Don't let the formidable title scare you. The record is safe for children. It contains the songs and dances of a small West African area of Nigeria, where Michael Olatunji spent his childhood days. In this record, Olatunji *(see p. 47 for photos)* has made a strong effort to recapture the drum beats, rhythms and primitive qualities of his childhood impressions. His three drummers and nine singers are a great assist in bringing those memories to vivid life. Ethnic dancers specializing in the dances of Africa should find this disc very valuable.

And, finally, come two young personalities from Israel. They are Ron and Nama, in a disc named "Sabra" (Elektra EKL 187), which contains traditional and contemporary songs. *Sabra* is a word meaning native-born Israeli. But Ron and Nama are quite different in their approach from Olatunji. They strive for a cosmopolitan approach to their music. To this end they succeed admirably, and the performances become a gay and joyful experience.

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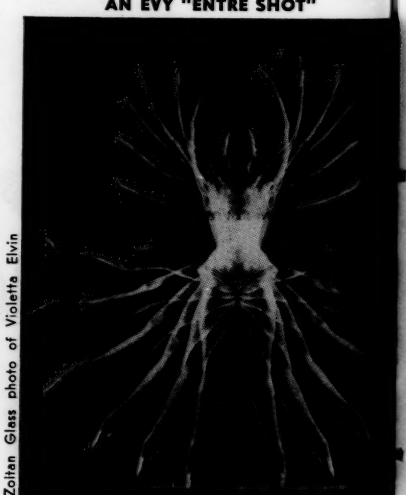

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**on the cover**

***Margot Fonteyn, guest artist with the Royal Ballet, dances the title role in "Ondine," Frederick Ashton's 1958 ballet never before seen in the U.S. Included in the Royal Ballet's current 6th U.S. tour, it is also presented, in full, in "The Royal Ballet," Paul Czinner color film released here this month by Lopert Films.***

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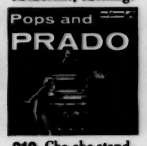


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**202.** Film soundtrack. *Come Prima, Vesti la giubba, O sole mio, Ave Maria.*

**14.** Fresh versions of 12 harmony hits. *Paper Doll, To Each His Own, Cool Water.*

**1.** Melachrino plays *Autumn Leaves, Star Dust, While We're Young, Estrellita.*

**69.** His biggest hits re-recorded in hi fi. *Riders in the Sky, Ballerina,* 12 more.

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**15.** Lilting versions of *The Blue Danube, Artists' Life, Emperor Waltz,* 9 others.

**214.** The new vocal sensation! *Someday, The Lady Is a Tramp, Thou Swell,* more.

**222.** 16 favorites, superb chorus. De luxe album with song book.

**9.** Operetta film stars remake their 12 biggest hits. *Indian Love Call,* etc.

**24.** *September Song, Warsaw Concerto, Too Young, Tenderly, Diane, Charmaine.*

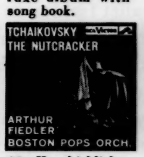
**12.** New remakes of their biggest hits. *Jalousie, Skaters Waltz, Liebestraum.*

**65.** Dancing-listening hi-fi big-band surprise. *Baubles, Bangles and Beads,* etc.

**228.** Comedy routine by popular guest on the Jack Paar TV show. Monaural only.

**4.** Original soundtrack recording from Rodgers and Hammerstein film hit.

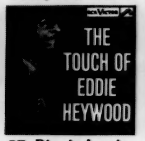
**5.** All-time classical best-seller by most talked-about pianist of recent years.




**16.** Key highlights from Tchaikovsky's enchanting masterpiece for ballet.

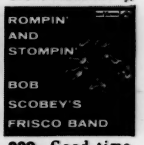
**58.** Mood guitar with strings. *Estrellita, The Three Bells, Greensleeves,* 12 in all.

**212.** Mr. Guitar's first dance disc! *Night Train, Till There Was You,* etc.




**37.** Pianist's trio plays *Summertime, The Man I Love, All of You, Cherry,* etc.

**48.** Riotous musical satire, slapstick; wry commentary by TV's Henry Morgan.




**209.** Good-time Dixieland. *Colonel Bogey, Shake It and Break It,* more.

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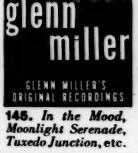
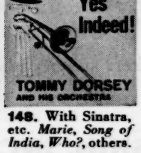



**145.** *In the Mood, Moonlight Serenade, Tuxedo Junction,* etc.




**148.** With Sinatra, etc. *Marie, Song of India, Who?,* others.

**183.** His 12 biggest hits. *Begin the Beguine, Star Dust.*

**124.** 14 million-sellers. *Prisoner of Love, Temptation.*

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# LOOKING AT TELEVISION

*WITH ANN BARZEL*

Looking at television — yes, everyone was looking this summer. Theatres complained people were glued to their sets. Of course it was the political conventions that held attention. The rest was one big bore. The only show offering dance regularly was the Arthur Murray Party, seen in re-runs. It was interesting to catch up with programs one had missed, like the one shown on Aug. 2 on which the Limbo dancers from Trinidad were an added attraction. I personally find nothing attractive about this activity — one-fourth frantic writhing and three-fourths bending backwards to get under a pole. Also I want to complain about the umpire on that show. Dick Van Dyke should have been the winner.

The Mattison Trio, Guy and Dorothy Tanno and Dean Diggins, in a too-short display of stylish tap dancing, appeared briefly on the Aug. 1 premiere of the new Talent Scouts series.

This was all there was to network dance last month. *(Ed. . . . New Yorkers were treated to Carmen Gutierrez and Kelly Brown in "Legend of the Flying Dutchman," July 20, Tad Tadlock and Swen Swenson in "Biography of a Boy," Aug. 3, and were scheduled to see Allyn Ann McLerie and Kelly Brown in "Mr. Porter of Indiana," Aug. 17, on ABC's Music for a Summer Night, choreography by Bob Pagent.)* Of course, if you were smart, you just locked the door to your house and sashayed out into the world of sunlight and starlight and left that box in your living room for another day. Seriously, I conscientiously combed the channels for a bit of dance and found literally nothing. One could take it philosophically (like the fox of the green grapes fable)—as who wants to stay in anyway. But it is frightening to compare this arid summer to days when July and August brought a bonanza to television's dancers. It was just two years ago that summer replacement shows were the occasion for more employment than ever for dance. Inadvertently (I suppose) some good numbers slipped in — sneaky people, these choreographers, over-ambitious, too.

Well, nothing like that happened this summer. The fact is that television programming shows less and less use of dance. The season ahead looks like the most meager ever. *END*

*(See page 24 for more about TV.)*

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# THE BOOKSHELF

**"Dancing Gods"**
**by Lisa Lekis**

220 pp. $5.00
Scarecrow Press, NYC, 1960

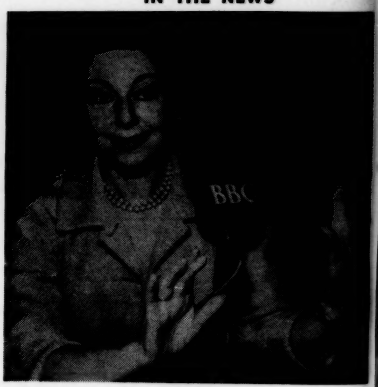
*Reviewed by Robert Farris Thompson*

Lisa Lekis has written, it seems to me, the best book on West Indian dance forms in the English language. Her volume skillfully arranges and sensibly explains a choreographic treasure-trove. Lisa Lekis brings to her subject gusto, information in depth (she has been to all the islands), choreographic insight (she has not only witnessed but participated in Afro dancing), and unfailing good taste. Complete bibliographic control sharpens her analyses and lends full authority to her statements. Here is a book which visits the dances of the West Indies and extracts from them an essence powerful and direct.

The most vexed problem in all West Indian dance—the allegation of obscenity—is attacked on all fronts. When the smoke clears it is evident that dance bigots may never again find the Afro-American a facile target. Logic conquers all.

From the splendid Cuban chapter I excerpt this passage: "The finest example of Afro-Cuban dance I have ever seen from the standpoint of dance technique was performed by a ten-year-old child possessed for the first time by the great god Osáin, father of Changó. While her moth-

**IN THE NEWS**




*DISC JOCKEY: Alicia Markova, who needs no introduction to ballet-goers, introduces her favorite ballet music to English radio audiences on a BBC series of 12 weekly programs, which began June 28, titled "Markova's Ballet Call."*

er cried on the sidelines, this little girl, dressed in the beautiful costume of Osáin, embodied the spirit of one of the most powerful male gods of the hierarchy. The dance was incredible. The movement of shoulders and torso, repeated over and over again until the dance seemed beyond all human endurance, produced not a sign of fatigue. Finally, without a break, she turned to face the crowd and, without an expression crossing her face, took from her headdress the pesos stuffed there and distributed them among the crowd. The drums stopped. A dance was finished. A child had been visited by a god." We have been taken into the very heart of the rites of the *Lucumí*, an Afro-Cuban cult whose practices combine the gods of western Nigeria and the saints of the Catholic Church. The rest of the chapter deals with rumbas —*vacunao, columbia, las condiciones, mañunga* (the last-mentioned rumba danced very close to an upright but empty bottle of rum—should the dancer kick over the bottle, tradition requires him to replace it with a new one, full to the brim)—and brings to the English language for the first time the priceless insights of Argeliers León.

The remainder of the book is equally superb. Space does not permit sampling the chapters on the dance of Puerto Rico, the Dominican Republic, Haiti, Trinidad,

*(Continued on Page 64)*

**IN THE NEWS**

Jim Fawley

***CONGRATULATIONS:** As a direct result of the successful debut of John Butler's "Turning Point" July 30 at the Idyllwild (Calif.) Contemporary Dance Workshop (see p. 71 for details), the Idyllwild Arts Foundation has announced plans for 2 programs of world premieres for the '61 season. One will be by John Butler, left, the other by Eugene Loring, both Workshop faculty members this summer.*

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# PRACTICALLY SPEAKING

*BY DOROTHY N. S. RUSSELL*

Chorus dancing in Las Vegas was the choreographic start for Bill Foster, whose entry into the dance field came via an unusual route. The former child circus tumbler, who was choreo. of the weekly Pat Boone TV Show this past season, is a daredevil whose hobbies have included membership in a "jump" club (for parachute fun practice).

He started dancing early in Redwood City, Calif. Born in Evansville, Ind., he attributes this to his family's move to cine-conscious Calif. and the emphasis by non-theatrical people on sending a little boy to dancing school. "An awful lot of kids went where we lived. There were recitals and those were considered big things."

Foster thought ballet and tap "sissy," but liked acrobatics and started studying with Harry Cooper, whose tumbling troupe performed with Ringling Bros. Circus. When someone dropped out, 13-year-old Bill joined.

The circus led to NYC, where eventually Bill found himself at a season's end with not much to do. "Being a brash 16 I decided the service was the answer." He volunteered for the paratroopers, served with the 101st Airborne Div. (including three days in Europe), and later was recalled from reserve for another two-and-a-half years in Korea. Discharged from first stint in NYC, he "looked around and met Michael Kidd," who saw him in a rehearsal studio and was impressed. Foster decided to really study dance and went home to California.

In Torrance, Calif. he became a ballet student of Adolph Bolm, took jazz at Eugene Loring's American School and tap at Louis Da Pron's Sunset Blvd. studio. "Da Pron and tap are what started me in Vegas," he recalls. Through Da Pron, he met Dwayne Ratliff, now an NBC scripter in Burbank, then dancing in a Vegas show, who got him his first job. Foster traces his first choreo. tries to those days, when he helped work out chorus routines. Then he and Ratliff teamed to look for night club work in California, but Ratliff caught polio. Foster heard that Michael Kidd, newly signed by 20th Century Fox, was looking for an assistant, so he applied. Kidd, who remembered him at the audition, advised Fox to sign him.

Mr. Foster's movie career, interrupted

by Korea, carried him directly over to choreographing the Pat Boone show in NYC, a three-year assignment just ended

*Bill Foster*

with the series and seguing into a promised number of single Pat Boone specs. due this season.

A long line of movie credits includes *Give a Girl a Break*, with Marge and Gower Champion, made for MGM on loan from Fox, for which Marge and Gower did their own dances but Foster choreographed numbers for Bob Fosse and Debbie Reynolds. There followed MGM's *Bandwagon* with Kidd, and co-credits with Rod Alexander on Fox's *Carousel* and *The Best Things in Life Are Free*. Finally, along came *Bernadine* and *April Love* with Pat Boone, who had just signed for his TV show. He invited Foster to come East to choreog. it.

Recently back from a Canadian Broadcasting TV assignment, "Music '60," Mr. Foster advises that his dancer employment prospects are good. In addition to the projected Pat Boone specs., he has possibilities of utilizing people through "Nine, Inc.," a packaging agency which he co-owns with producer Tom Nod, director Dick Feldman and a group of writers, a designer and customer. Accent on dancer quality.

Mr. Foster and his assistant, Mary Jane Doerr, are now interested in building new files and bringing old files up to date, pointing out that with continual work on one weekly show for three years using more or less the same six dancers, they currently have a dearth of people on whom to draw in emergency.

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# REPORT FROM NERVI

*BY HORST KOEGLER* *PHOTOS BY FRANCIS C. FUERST*

At Nervi, the Fifth International Festival of Ballet lamentably failed to live up to its expectations. Four different programs were given on twelve nights, and for this a sixty-odd brand new company, titled Balletto Europeo di Nervi, had been assembled from all over Europe and the U.S., with an especially strong contingent from Yugoslavia (recruiting mostly from the dancers of the Miskovitch co.). The over-all artistic direction (less friendly people called it the general dictatorship) was entrusted to Leonide Massine, who, in true Russian tradition, brought his whole family into the business: his wife Tatyana Massine as his assistant choreographer, and both the Massine juniors (Tatyana and Leonide the Second) as solo-dancers. With Tatyana Leskova and Harry Haythorne as ballet mistress and master, Leon Woizikovsky and René Bon as professors of dance, Bruno Bartoletti as conductor, and a supplementary staff, the possibility existed that there might be the miracle which Massine predicted in a recent *Time Magazine* interview.

Opening production was the two hundred-minute-long, three-act *La Commedia Umana*, adapted from Boccaccio's *Decamerone*. Consisting of a prologue, eight dif-

*Mme. Massine assists her husband.*

*Leonide Massine Jr. objects to his costume—too Chevalier!*

ferent scenes, and a sort of epilogue-apotheosis, it was danced to very beautiful, though rather monotonous, music from the *quattrocento*. It was very elaborately designed by French painter Alfred Manessier, whose more fantastic costumes were as beautiful to look at as the continuous shifts of his cardboard scenery while the dancing was going on. The result proved vexing. Audiences were already concentrating very hard to follow what was going on. If one had not read the stories before it was nearly always impossible to understand what the heavy miming was supposed to mean, and if one had, one winced continually because of the replacement of Boccaccio's wit, finesse and sense of form with slapstick farce and hybrid vulgarization. The whole style of Massine's choreography was so dated in a sort of Thirtyish way, so full of his well-known group clichés, that one could not help but feel sorry for the obvious creative standstill at which he has now arrived—but then one had to pity Boccaccio, too.

The best of the dancing was contributed by Carla Fracci, Duska Sifnios, Milorad Miskovitch, Alfredo Kollner, Ivan Dragadze, Adolfo Andrade and Paolo Bortoluzzi. It was moving to encounter once again the great Woizikovsky in a not unimportant character role.

The second program fared somewhat better. The Irene Lidova-conceived, Jack Carter-choreographed and Bernard Daydé-designed *Señor de Manara* (danced to Tchaikovsky's Hamlet Overture) is certainly no great achievement as a ballet, but it is cleverly constructed throughout, and it has some roles which offer a wide scope of technical and interpretative possibilities. In this case they received marvelously secure and accomplished performances by Sifnios, Yvonne Meyer and Nicole Nogaret as the three leading ladies, and by Miskovitch as the repenting Don Juan, who, in a flash of imagination, relives the three central episodes of his eternal quest for love.

This was followed by *Bal des Voleurs*, a ballet which Anouilh had adapted from his play of the same title (originally written as "a ballet for actors," its English title is "Carnival of Thieves"), with a lilting score by Georges Auric, and eminently suitable decors and gay Twentyish costumes by Jean-Denis Malcles. Though he had some difficulty in telling the rather complicated story, which involves a lot of costume changes (some in travesty), and the modeling of the individual characters left a lot to be desired, Massine's choreography showed here a much more spontaneous touch, less labored invention, and clearly discernible patterns, although leaning on his *Tricorne* vocabulary. Some visitors found it really amusing — though certainly more in a

*(over)*

***"Bal des Voleurs" (below with ballerina Carla Fracci, Claude Darnet and Enrico Sportiello), comedy ballet with book by Jean Anouilh, was one of the new Massine works presented. Others were "La Commedia Umana," based on Boccaccio's "Decameron," and a choreographic interpretation of Rossini's "The Barber of Seville."***

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**NERVI** *(Continued from Page 19)*

*Charley's Aunt* than in the Anouilh-imagined way. The company was headed by the very lovely Fracci, but Leonide the Second, who is so far a rather poor dancer and an immature artist, was no match for her as a partner. Of all the other roles, I liked most Vjera Markovic's lighthearted and spirited portrayal of Lady Hurf.

An ill-suited, under-rehearsed *Scheherazade* in an open-air adaption of Bakst's decor completed the bill. With Tatyana the Second in the title role and Gerard Ohn as the Golden Slave, both crucial roles were severely miscast, for neither possessed the personal stamina without which the whole ballet misses its point. The Shah, however, received a very fine performance by Vassili Sulich.

The next program started with *Choreartium*, which now looks very much like a war memorial of the Thirties come to life. Today it can be taken seriously only as a historic point of departure. As a ballet in itself it now looks *kitschy*. Another Massine classic served as finale—*Le Beau Danube*. With Meyer as the ballerina and Miskovitch as the Hussar, two more roles were miscast, so that it was again left to Fracci, in the role of the fiancée, to carry the whole weight of the ballet.

*Tatyana Massine Jr. watches rehearsal.*

Sandwiched in between was Bejart's *Haut Voltage*, which at last reminded one that we are no longer living in pre-World War II times. It was the only ballet which really profited from the outdoor setting, and in spite of a weak and colorless interpretation of the principal male role by Leonide the Second, it left a strong impression, thanks to English Jenney Trevelyan's acid and highly-charged performance as the sorceress of electricity.

About the concluding all-ballet version of Rossini's *Barber of Seville* (with singers in the pit), despite Andre Beaurepaire's elegant sets and costumes, the

less said the better. Massine's choreography was here of a restlessness and of a senselessness which were quite amazing. The dancers were chasing around as if they all had been given benzedrine injections, and there was a lot of improvisation going on. It all had as much to do with Rossini as the *Commedia Umana* ballet with Boccaccio, and that means: absolutely nothing. It was just boring. Tessa Beaumont as Rosina, Ohn as Almaviva and René Bon as Figaro have probably never had any more exhausting and less rewarding parts.

***Among the many distinguished European performers assembled for the '60 Nervi Festival were ballerina Carla Fracci, left, and Tessa Beaumont, right.***

Coupled with this year's Festival was a rather poorly attended Congress of Dance Critics (no American representative was present). It resulted, however, in the setting up of an Association Internationale des Critiques de la Danse (AICD). Italian professer Gino Tani was elected as president (office: Palazzo Gropallo, Nervi, Italy).

Furthermore an Exhibition of Dance Films was held under the directorship of Mario Porcile. The over-all quality of the films shown was not very encouraging, so that there was virtually little competition for Martha Graham's *A Dancer's World*, which easily walked away with the first prize, the so-called Golden Orchidee. The Silver Orchidee was finally awarded to Jean Babilée's hardly very convincing *Auditorium*. A special award, for their general quality, went to Japan's three extremely beautiful and stylish entries. *END*


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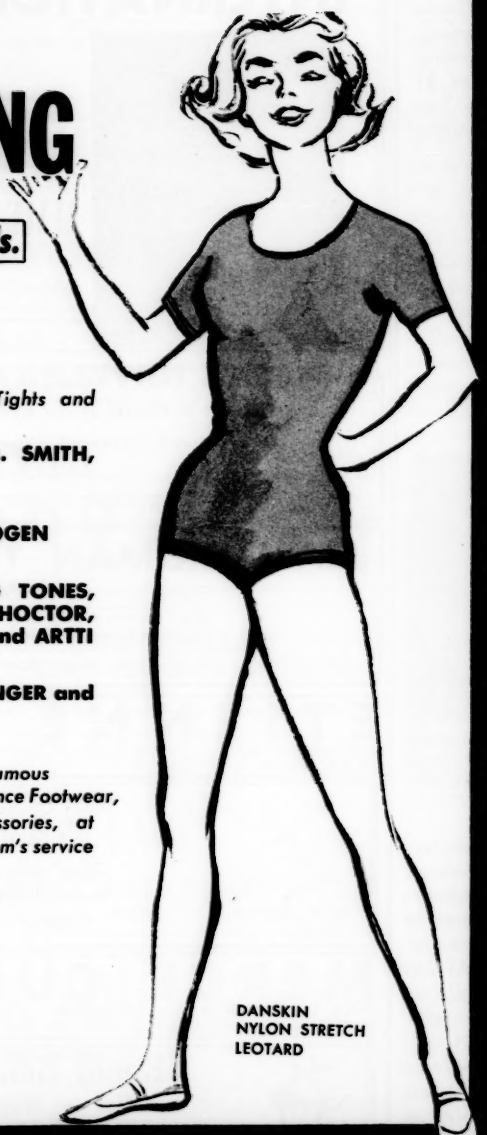

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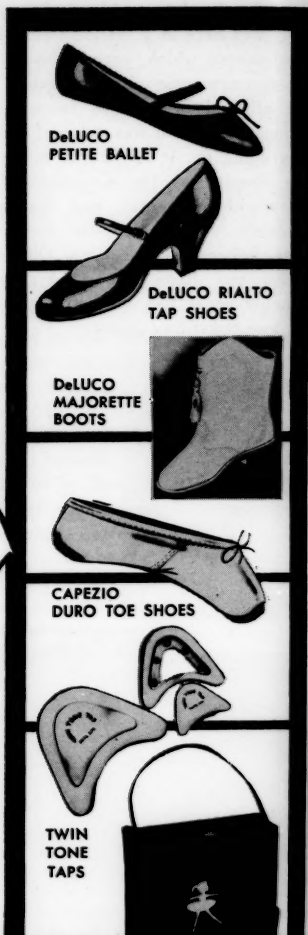

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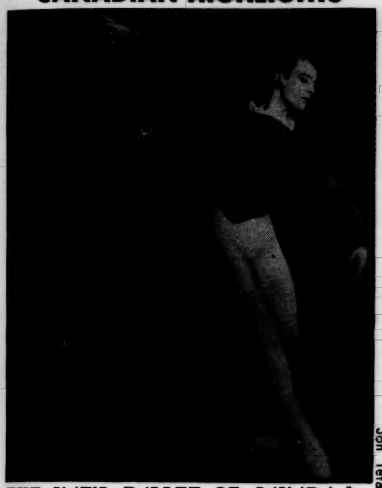

Jon Tefa

*THE NAT'L BALLET OF CANADA has signed ex-Sadler's Wells and Festival Ballet soloist Kenneth Melville. The co. appeared Aug. 23-29 at Wash., D.C., tours Canada this fall, U.S. beginning Jan.*

*THE ROYAL WINNIPEG Ballet celebrates its 21st year with a 10,000 mile tour of Canada beginning Oct. 3, to be followed by a Christmas season in Winnipeg. Above: Co. soloists, Marilyn Young and David Shields.*

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# THE TV SEASON AHEAD

*BY DOROTHY N. S. RUSSELL*

*Scare reports and networks disagree on dance prospects*

Television is a much-maligned medium, even by those who love it well. One of its most favored choreographers, Danny Daniels, despite picking a number of it's juiciest plums, is still candid enough to call it "the Frankenstein monster of modern times." But he hastens to add that TV has seen more transitions in its two decades of great activity than many other forms of entertainment usually pack into half a century, and that if he carps it is because he cares.

What is new in television for the coming season? There are many conflicting reports to confuse the outsider, with some food for more carping. First, on the positive side, progress has been noted in certain areas. There is going to be more color (including the Jack Paar Show starting Sept. 19), more internationalism, and talk, at least, of improving viewing quality. Relating to the latter is the recently tested "toll-TV" idea, which has been tried in a few areas of Canada, New England, Oklahoma and is said to be a definite thing of the still-far future.

The new season's programming has given rise to darker prospects. The trade press has been almost unanimous in sounding the knell of doom for NYC performers in view of the 1960-61 program schedule. According to these reports, filmdom has taken over 80 to 90 percent of TV with "canned" goods (old and new films and tapes). The new season's fare is said to emphasize news and public affairs, with an overload of "situation comedy" and Western films, plus quiz, drama and detective shows pouring in from the Coast. Via the trade press barometer, variety-musical programs are down, and pickings look extremely slim for dancers and choreographers.

The trade talk which paints the blackest picture for the future claims that within less than two years, at the present rate, New York may be just the business office for television, with all production centered in movieland. To support this, experts point to the advantages of spacious West Coast location sites, proximity to the stars, lower real estate and more lenient unions.

In one area, at least, New York City still incontestably leads: according to all sources, about 85 percent of all "specials" continue to be taped or televised here. "Specials," which are individual shows as opposed to regular-format shows, may or may not include music and dance.

The scare reports, which emphasize cuts in live and taped programs, including several of last season's weekly variety shows, also indicate 50 percent slashes in the number of "specials."

According to the networks, this is not altogether accurate. The new season, they say, won't be much different than the last, and the drop in the musical-variety percentage will be minimal, if any. Actually, the networks stress that many programs have so far been only "pencilled in." "The picture changes momentarily, and 'specials' are continually being added as the season progresses." Asked specifically about dancer prospects, an NBC executive began by saying, "The prospects couldn't be gloomier," but then added that "they are no worse this year than last year — it's just that they haven't been good for some time now."

The networks insist that the apparent sharp decline in musical-variety shows calendared for the new season is not as great as it seems. They say only a few weekly shows have been dropped, and the number of variety "specials," percentage-wise, at least, is the same as before.

Of the hundred or so "specials" planned by both NBC and CBS so far, approximately half will be entertainment and half public affairs and news. The entertainment heading covers not only variety, but drama, humor, quizzes and so on. Because the term "special" has sometimes been used "very loosely," say the networks, the percentage of variety included under that name isn't greatly affected by over-all cuts.

A preview of the network programs only partly substantiates their optimistic view. Musical pickings with ABC were at all times lean. Now the network has dropped the Pat Boone Show, which employed dancers regularly for three years, as well as the Frank Sinatra "specials" (which may go to another network). NYC's "Music for a Summer Night" isn't dropped, but it stops this month and doesn't pick up again until next year. Still on the network's boards are the Lawrence Welk hour and Dick Clark half-hour, both using some dancing, and the Bing Crosby "specials," of which one (choreography by Danny Daniels, slated for Oct. 5) has already been filmed on the Coast. Carol Lawrence sings and dances on this, too. Crosby's other program is to be taped St. Patrick's Eve in Dublin, Ireland. And there is a series of Debbie Reynolds "specials" planned at a minimum of one a year for at least three years, the first slated for Oct. 27. This will also originate on the Coast, with Gower Champion as dance consultant, Alex Romero choreographer.

NBC's outlook is for only two or three big variety "specials" thus far, including "Astaire Time" (Hermes Pan, choreo.), scheduled for Sept. 28, 10-11 p.m. However, every Tuesday at the same time there will be a "special," some of which may have musical or variety focus. Included among the latter is the Donald O'Connor show, from Hollywood, with Mitzi Gaynor, on Oct. 11.

Also, six Omnibus programs, to be done live in NYC, will include one dance show by Gene Kelly, probably in November or December. And Bob Hope's (Hollywood or on-location) series of eight "specials" has Jack Baker listed as choreographer.

NBC's Bell Telephone Hour, continuing its high standards, offers bright hope. This program will include "quite a bit of fine dancing and use different choreographers" when it starts again on Sept. 30 — to be seen on alternate Fridays. Except for the seasonal Christmas *Amahl and the Night Visitors*, usually choreographed by John Butler, NBC operas probably won't have any dance. Two big weekly shows which feature dancing — the Dinah Shore and Perry Como Shows — will still be seen. Peter Gennaro takes over the Como show from Louis da Pron (with it for four years) starting Oct. 5. The Monday-through-Friday daytime schedule includes no programs for dancers.

NBC said at first it had dropped no weekly dance shows, but one that conspicuously fades out of the new video season is the Arthur Murray Party, which has lost its sponsor. Other casualties are the Ford and Steve Allen Shows, both des-

*(Continued on page 26)*

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**SECOND WEEK — TUES., SEPT. 20:** Sleeping Beauty. **WED., SEPT. 21:** Ondine (Premiere). **THURS., SEPT. 22:** La Fille Mal Gardee. **FRI. SEPT. 23:** Ondine. **SAT. MAT. & EVE., SEPT. 24:** La Fille Mal Gardee. **SUN. MAT. & EVE., SEPT. 25.** Ondine.

**THIRD WEEK — TUES., SEPT. 27:** Baiser de La Fee (Premiere), Les Sylphides, Antigone (Premiere). **WED., SEPT. 28:** Ondine. **THURS., SEPT. 29:** Sleeping Beauty. **FRI., SEPT. 30:** Giselle. (in 2 Acts). **SAT. MAT. & EVE., OCT. 1:** Baiser de La Fee, Les Sylphides, Antigone. **SUN. MAT. & EVE., OCT. 2:** Le Lac des Cygnes.

**FINAL WEEK — TUES., OCT. 4 & WED., OCT. 5:** Giselle. **THURS., OCT. 6 & FRI., OCT. 7:** Sleeping Beauty. **SAT. MAT. OCT. 8:** No Performance. **SAT. EVE., OCT. 8:** La Fille Mal Gardee. **SUN. MAT. & EVE., OCT. 9:** Sleeping Beauty.

***PLEASE NOTE CHANGE OF PROGRAM***

**Tuesday, September 27: BAISER DE LA FEE, LES SYLPHIDES, ANTIGONE. Those persons who already have tickets for that evening for the previously announced LE LAC DES CYGNES may have their tickets exchanged or refunded through the mail or at the theatre box office.**

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Jorn Seifert

***Dinah Shore, wearing a ruffled Spanish skirt over her dress, rehearses as her show's producer-choreographer, Tony Charmoli, in foreground, supervises. In background are some of the group of 30 Spanish dancers used during this taping in Madrid. Numbers for future presentation were also taped in Lisbon, Copenhagen, London and Paris, all to be seen sometime this season on NBC's Dinah Shore Show, which resumes Oct. 2.***

**T.V.** *(Continued from page 24)*

cribed as "no Mecca for dancers," although the latter has presented Alwin Nikolais' concert group several times.

On both NBC and CBS the regular weekly religious programs still offer dancers openings from time to time. NBC has "The Catholic Hour" and "Frontiers of Faith," which run uninterrupted throughout the year and which call on choreographers and dance groups, depending on the character of each program (John Butler and Pearl Lang have done several). On CBS there are "Look Up and Live" and "Lamp Unto My Feet."

The CBS weekly variety fare boils down to three of last season's standbys, the Red Skelton Show from Hollywood and the Ed Sullivan and Garry Moore (Paul Godkin, choreo.) Shows out of NYC. The Moore show is casting right now for its Oct. 24 hour-long historical revue "The Right Man." The Ed Sullivan series continues to present feature dancers in their own numbers. This year Sullivan offers a once-a-month out-of-town production, with "local dancers hired when and if needed."

Among CBS "specials" on the future agenda is one very far into the future and unlikely to be scheduled this season. This is the eventual New York City Ballet presentation of *The Story of Noah*, for which the network has commissioned composer Igor Stravinsky and choreographer George Balanchine.

A Phil Silvers-Polly Bergen "special,"

*(Continued on page 52)*

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# JACOB'S PILLOW HIGHLIGHTS

*A sampling from the programs offered at America's unique summer theatre-of-dance*

*REVIEWED BY DORIS HERING*

John Van Lund

***Robert Davis and Paula McKay engage in teenage antics in "Hi Spri," staged for the Washington Ballet by co-artistic director Mary Day. In background, Ildiko Pulvari.***

Prime pedagogical contribution of the Jacob's Pillow University of the Dance is the opportunity offered for its students to see professional dance all during their stay at the Pillow. Five days a week, with a change of program each week, different companies perform in the Ted Shawn Theatre. Sometimes, as in the case of the Ballet Espanol Ximenez-Vargas or the Grands Ballets Canadiens, they occupy a whole program. More often, the fare is carefully variegated to encompass two or three types of dance.

The students are required to attend the Monday night dress rehearsal where Founder-Director Ted Shawn gives them an orientation on what they are going to see. They also attend the opening night on Tuesday. And if there is room, they attend other performances during the week.

By the end of this past summer, the students had seen a total of twenty world premieres. They were present at the East Coast debut of Indrani from India and the American debut of Samoan dancer Teokila Aasa. They were also given an opportunity to perform in a work staged for them by Nel Roos of Amsterdam, Holland.

We attended three of the Pillow's major offerings and the dress rehearsal of a fourth. Selected for their wideness of range, they included the Ballet Espanol Ximenez-Vargas; Indrani with her dancers and musicians; The Robert Joffrey Ballet; The Washington Ballet; and a modern program combining Valerie Bettis and her Dance Theatre, Robert Cohan and Matt Turney, and Talley Beatty and Company.

The Ballet Espanol Ximenez-Vargas is a stimulating organization, for its directors Roberto Ximenez and Manolo Vargas know how to shape the Spanish idiom to a creative concept. Although the program they presented in their American debut about two years ago was more consistent in its effect, their current spate of new works brought new adventure.

Spanish dance is especially beautiful when its silences match its sounds—as in *La Monja Gitana*, a trio for Maria Alba and the two directors. Growing from the taut symbolism of a Garcia Lorca poem, the work had the symmetry of a Gothic triptych.

Before the curtain rose, a male voice recited, setting the image of a nun embroidering and letting the pattern of her handiwork carry her into the past. The nun, head bent, wimpled in white, seemed to listen as she worked. Suddenly heel beats, one pair steady and firm, the other pair willful. Two different men in her past were depicted entirely through sound before they were visible. They passed before the nun holding a horizontal of cloth like a cloud between them.

Formally they circled her, wrapping and unwrapping her in their fabric-of-memory. And they disappeared as they had come, heel beats fading out on a crusted country road. The nun returned to her embroidery, and the hidden voice told of the breeze playing through the grillwork of her cell.

Despite stunning moments, neither of the other two major works, *Bolero* and *Clavelina*, measured up to *La Monja Gitana*. The first half of *Bolero* made forceful use of the familiar Ravel music, but the second half was engulfed by it. As the pulsation started, four men seated at the base of a platform alternately tapped their toes or stamped their heels, now and then turning their heads in sharp unison. Their hypnotized mood was heightened, rather than interrupted, by two female soloists. But a male soloist brought them to their feet, and it was here that the mood broke, never to be resumed in the couple dancing and ballabile that followed.

The group work *Clavelina* treated its themes of loneliness and self-destruction with the haste of a nickolodeon, but the duet *Danza No. II* was more leisurely and economical—and consequently more meaningful—in its depiction of nascent love.

One of the most satisfying aspects of the Ximenez-Vargas Company is that its dancers are encouraged to be individuals. Although at this point the female contingent is a little weak, the male dancers are impressive. In *El Limpiabotas* and in *De Cadiz Vengo Sonando*, Ramon de los Reyes displayed a charming combination of manliness and mischief.

Maria Alba, the leading female dancer, has a stage presence by turns tastefully restrained and volcanic. And the leading dancers, Ximenez and Vargas, have the inner aliveness, the pliancy in face and torso, that Spanish dancers too often sacrifice for outward effect.

*(over)*

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It is always a revelation to us how the complicated and fanciful Hindu legends can be made to seem perfectly plausible and explicit through the condensed language of the Hindu dance. And in the three works presented by Indrani on the programs shared with the Robert Joffrey Ballet (July 12-16), this process of condensation seemed especially clear and meaningful.

Indrani is richly endowed for the idiom she has chosen. Her face is serene, with wide-set, speaking eyes. She is slender, long-legged, and her gestures are strongly defined. This latter quality brought special conviction to her goddess Durga in *Chamundeswari Shabdam.*

The one element that seemed, however, to be lacking was a sense of rhythmic daring. Indrani clings a bit too specifically to the beat as offered to her by her fine musicians. Too often she follows their rhythm, rather than subtly conversing with it, arguing with it, as we have seen other Hindu dancers do—and as the dynamic Narasimha Rao of her own company did. But perhaps this rigidity is characteristic of the *Orissi* and *Kuchipudi* styles which Indrani prefers and which are unfamiliar in this country.

The Robert Joffrey Company is a chamber ballet. It consists of a dozen dancers, all of them potentially of soloist calibre, and from whose ranks the soloists are mostly drawn. This is in essence a sound idea, capable of producing well integrated dance-theatre.

***Talley Beatty's "The Road of the Phoebe Snow" was seen again on the Aug. 2-6 program at Jacob's Pillow. Our reviewer praises "its innate elegance — the way in which it expresses the sordid world of along-the-railroad-tracks in movement with a soaring loveliness of its own."***

But Mr. Joffrey selects his dancers with a persistently youthful image in mind. Most of the girls are willowy to the point of seeming pre-adolescent. The boys resemble the cadets in *Graduation Ball.* Consequently, when they are united in a mature dramatic context, one is a little surprised that they do it so feelingly.

Unforgettable were Sara Leland and Gerald Arpino as the blind boy and his Love in Francisco Moncion's *Pastorale.* Mr. Arpino's simplest gestures—an offered hand, a hopeful turn of the head, a reaching toward the girl he sensed but could not see—sang from the heart. Miss Leland had the same awareness in her fleeting moments of contact with him, and in her pure dance passages her body seemed almost to change tissue and texture as it forsook the ground in lifts.

Highlights of the Joffrey Ballet programs were the world premiere of *Clarissa,* a Victorian melodrama choreographed by Thomas Andrew, and the guest appearance of Maria Tallchief and Michael Maule as soloists in Balanchine's *Pas de Dix.*

*Clarissa* began effectively with the heroine lying on a handsome candle-lighted bier surrounded by anonymously-clad mourners. But beyond this initial impact the audience was asked to accept a chain of dramatic incongruities.

The first was the sight of the corpse sitting upright on her bier, then stepping down to engage in what proved to be a series of flashbacks. This moment was rendered even less credible by the wide-fixed smile on the face of Rochelle Zide as the hapless maid, who eventually re-died of shame after being seduced by her fiancé. Miss Zide is a powerful and fleet dancer, but her acting is calculated, rather than experienced.

Most of the events-to-come were similarly lacking in their "why." For example, why did the father object to her marriage? Why did the mourners continue in this guise during the flashback portions of the work? Why did the girl die in her first encounter with the man she supposedly loved? Why did the lover (Michael Maule) have no action assigned to him as the girl was placed upon her bier? And why did the father express nothing toward him at this moment?

In other words, Mr. Andrew has more to learn about the motivational basis of dance. But in the meantime, it would be interesting to see what he could do with a non-program work, for he is far from lacking in movement invention.

Although guest artist Maria Tallchief seemed fatigued (and in compensation over-projected the Hungarian mood of her solo), her dancing in *Pas de Dix* brought a welcome and secure glow to the stage. Mr. Maule was in fine shape, especially in the batterie of his solo, but he lacked the openness of facial expression and "giv-ingness" of arm-gesture needed for this most warm of Balanchine ballets. The company performed with musicality.

Watching a regional ballet company offers some of the aspects of a game—the game of spotting potential-for-growth in technique, choreography, and stagecraft. We felt somewhat deprived of this challenge during the July 26-30 stint of The Washington Ballet. For the company's growth-potential seems to have leveled off since we saw it two summers ago. It is as though directors Mary Day and Frederic Franklin were no longer sure of their company's place in the total art of ballet —as though they were trying to keep it young and make it grow up, both at the same time. This has given the dancers the pretty docility of carousel ponies.

The only work that they danced as though it belonged to them—and they to it—was Miss Day's delightful *Hi Spri,* based upon the moods and antics of teen-agers. Here the dance-structure had a bright, staccato quality that the dancers tossed off with zest.

In Frederic Franklin's *Etalage,* a musical work complex in structure and demanding in execution, the marked disparity between the males and females came to the fore. The girls can really dance. Their legs are particularly strong, their feet are exquisite. But the boys, led by Robert Davis, lack vitality in their torsos, springs in their legs, and, most important definition of attack. It is strange that Mr. Franklin has not imparted some of his own spirited style.

The most harmonious moment in *Etalage* was its most understated—a pas de deux for Marcia Barrett and Mr. Davis. Miss Barrett approached the music with intelligent awareness, and the designs that Mr. Franklin gave to her as she encircled her partner were fresh and sensitive.

No culprit was announced for the cliché pillar-and-urn setting of *Etalage.* But the culprits who designed the costumes and sets for Mary Day's *Ondine* were Joseph Lewis and James Waring.

Perhaps they were victims only of Miss Day's own lack of initial inspiration. If one does not believe totally in the silly story of the naiad and her mortal lover—

and if one does not have a special predilection for the Romantic movement style —then there is little reason to stage this ballet.

Miss Day is not Romantic. She worked in the literal early-Twentieth-Century style. Mr. Franklin, in his leading role, offered a florid late-Nineteenth Century concept. The result offered only occasional moments of illumination, as in the duet for Ondine and Hans.

Mimi Paul was physically and technically the perfect sea-sprite—alert, elusive, fragile, yet tempestuous. But at present she seems to be in a temporary eclipse. She had a self-consciousness that we had not before detected.

Appearing as guest artists with The Washington Ballet were Patricia Wilde and Istvan Rabovsky in the *Black Swan Pas de Deux* and the *Esmeralda Pas de Deux*. In both works Miss Wilde lacked her usual aplomb, seeming physically ponderous and emotionally lethargic. But perhaps a more attentive partner would have altered the picture.

Mr. Rabovsky riffled through the gamut of balletic *mauvais goût*, mauling the music, eliding the choreography, grimacing, grinning, circling the stage as though it were a prize-fight ring. How stubbornly he obscured his very real virtuosity.

The comments to follow are based upon a dress rehearsal with its attendant insecurities. It was the rehearsal for the August 2-6 program of modern dance.

A few years ago Valerie Bettis created a solo about Lady Macbeth called *The Golden Round*. It was over-energized, overchoreographed. On this occasion she expanded it into a trio for herself, Donald Saddler as Macbeth, and Bob Halloway as Duncan. The amplification accentuated the initial faults.

Miss Bettis's finest works have mated words and movement. And her new *Early Voyages* will eventually join them. It is a Capote mood-piece about a boyish girl (Miss Bettis) and a timid boy—their innocent escapade at a carnival—and a punishment both cruel and releasing. As the boy, Grover Dale had a perfect measure of wonder and sweetness and agility. As his decadent family, Mr. Saddler and Maria Karnilova were trenchantly loathsome. With more care for lighting, staging, and above all, timing, *Early Voyages* will some day glow.

Robert Cohan created *Seaborn* and *The Pass* for himself and Matt Turney. In both, ingenuity seemed to replace spontaneity.

*(Continued on page 65)*

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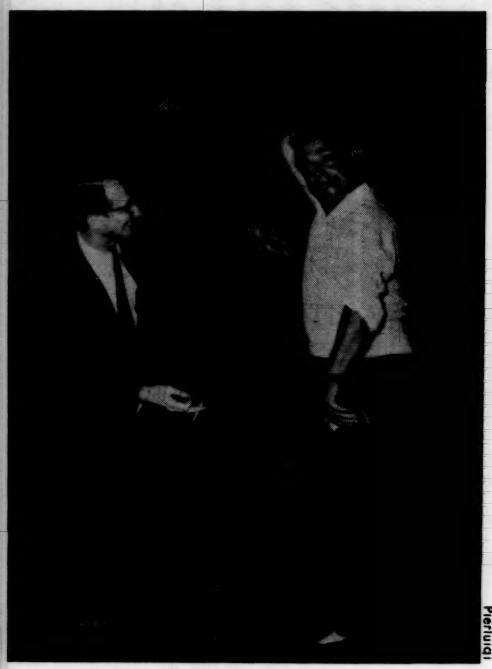


Pierluigi

*American Lee Sherman, who will be choreographing at Paris' famed Folies Bergere this winter, has staged many musicals in Scotland, Italy, and other countries of Europe. He is seen here in Rome with famed Italian comic Macario.*

# LEE SHERMAN: CHOREOGRAPHER ON THE RUN

*BY ARTHUR KNIGHT*

"Sorry if I kept you waiting," said Lee Sherman, bursting out of a tiny rehearsal studio just off Columbus Circle. He looked at his wristwatch and ruefully shook it close to his ear, as if somehow the watch were to blame. "I have the best intentions in the world, but I keep losing track of time. I make an appointment and write it down, and put the note carefully in my pocket, and then I forget and make another appointment for the same time and write *it* down and put it in *another* pocket. Right now I'm supposed to be working with the Mello-larks. Where shall we eat?"

We found a place close by, and Sherman, a small, wiry man, immediately relaxed. "I really don't feel too bad about it—the Mello-larks, I mean. I've just figured out what to do with their act, so I guess I can skip out for a little while. It's a sort of visualization of a quartet—a brand new angle. They move well, and I think that this will be right for them. That's the basic thing, you know—movement." In the restaurant, he began curling his arms and swaying his head, and a look of utter, catlike bliss swept over his face. "Sheer movement," he said. "That's the thing that brought me to dancing in the first place."

In the intervening years, about twenty-five of them, Lee Sherman has built up an enviable reputation as a choreographer who can turn out fresh and original routines in virtually any *genre*, and for literally every medium. He has done Broadway shows and a trio of movies, innumerable TV routines (both popular and long-hair varieties), TV commercials and live industrial shows, and has staged night club acts and cabaret revues. For several years, from 1939 until the Army claimed him, he staged the presentations at the late, lamented Roxy Theatre, then returned after the war to produce the ice shows there. At the time of our meeting, he was fleetingly poised in New York en route from the Tropicana in Las Vegas to do the latest *Five Past Eight* show in Glasgow, with tempting offers from Paris (the Folies Bergère and from Rome under advisement.

Chet Kranz

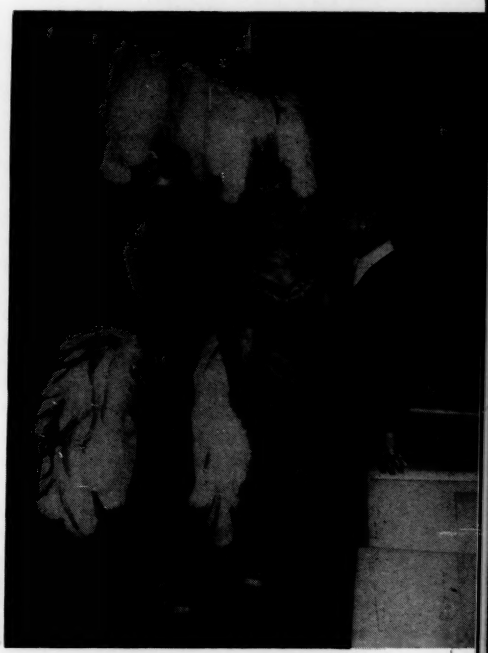
*Known earlier in his career as a gifted concert dancer, Lee Sherman now keeps busy as a choreographer of girlie shows. Above, he directs a rehearsal of "Folies Bergere" at Las Vegas' Tropicana Hotel. Below right, he chats with dancers Andrea Burrel of England and Arlene Woods of NYC before they go on for the midnight show.*

"I didn't know anything at all about dancing when I was a kid," Sherman stated over a Scotch and soda. He speaks rapidly, in machine-gun bursts of words that combine dance idiom with Broadwayese. "All I knew was that I liked to move. We've got names for it now—relating to space, and all that jazz. But in those days, I remember, I used to play baseball, and it never mattered to me whether I caught the ball or not. What delighted me was the sensation of the arm going out, the body straining after it, the almost automatic leap at the crucial moment." He demonstrated as he spoke, and the Scotch tipped over. "Of course, if I came down with the ball in my mitt," he continued, dabbing at the table with his napkin, "so much the better. Then I had all the pleasurable sensations of trying to get it home in time as well."

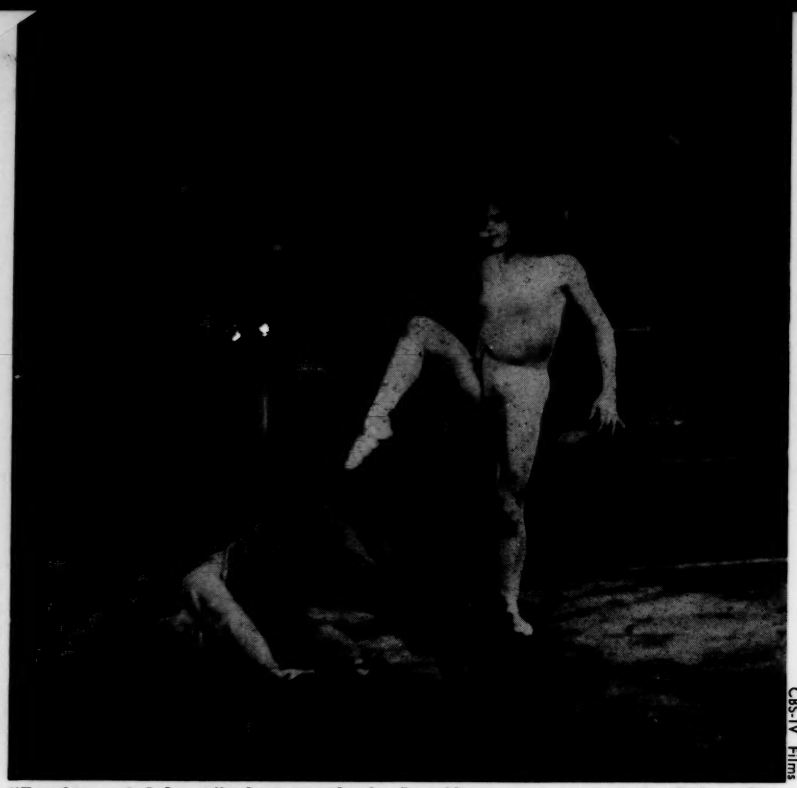
Sherman describes himself as "a natural dancer." Without lessons, he could tap, soft-shoe, and ballroom better than any kid in the Brooklyn neighborhood he grew up in. This talent stood him in good stead when, after he had finished school, he began wandering about the country looking for jobs. The time was the early Thirties, the depths of the Depression, and the jobs ranged from dish-washing to candy-butchering at the Chicago World's Fair and selling ice-cream at a Milwaukee carnival—supplemented by whatever he could pick up with his dancing feet. "Out in Milwaukee," he noted a bit wistfully, "the other fellows could always manage to make a couple of extra bucks by short-changing the customers. It involved a fast, mathematical patter as they counted the coins into the customer's hand—making him think he had gotten more than he really had. They could usually pocket an extra dime on each dollar that way.

"Not being mathematically-minded myself, I danced. I guess that was my first professional appearance. I would hawk ice-cream at twenty-five cents an hour, then check my tray and hoof it on stage for a solo spot in the carny show. I got a dollar a day for doing that . . . Talk about

*(over)*



Chet Kranz



CBS-TV Films

***"Frankie and Johnny," choreography by Lee Sherman, is one of the Robert Herridge TV Theatre presentations taped last spring, to be seen in Australia, Canada and most of the U.S. in '60-'61. Above, Frankie (Melissa Hayden) after the shooting of Johnny (John Brascia). The "other woman" is danced by Brascia's wife. Afra Tybee. The jazz ballet has the expert musical assist of Charles Mingus and his combo.***

**LEE SHERMAN** *(Continued)*

Jack Kerouac! Those were the real 'on the road' days—not only for me, but for a whole generation. We didn't live *well*, but somehow we managed to live. And we always had the feeling that our destiny lay just beyond the next horizon."

Lee Sherman's destiny, however, lay in the proverbial backyard. Returning to New York, he came across an ad for a State-supported dancing school where lessons were offered for ten cents an hour—"and if you didn't have the dime, that was all right too," he added. For eating money, he returned to the candy-butcher routine. "There were these excursion trains that ran out of Hoboken to Shamokin and Reading and places like that. I could usually clear about $3.00 in a week-end, and that was as much as I needed. Fantastic, isn't it?"

One day a classmate drew his attention to a notice that Charles Weidman was offering free dance scholarships to male dancers (male dancers were at a premium in those days), and the two of them decided to apply. "Our school was on 46th Street, and the Weidman studio was on 18th, but I remember we walked down there under the old 6th Avenue El, talking about everything under the sun—and we were there before we knew it. God, we had *time* in those days!"

Weidman accepted him, and the next two years, from 1934 to 1936, became a period of intensive training in the disciplines of modern dance. "The moment I entered the studio," Sherman recalls now, "I knew that this was what I had been looking for. Weidman's whole emphasis was on movement, the control of movement, the shaping of designs and meanings through movement. He was a great man—a great dancer, a great choreographer, a great teacher. He's *still* teaching, you know. And all of us who were there at the time—José Limón, Jack Cole, William Bales, Bill Matons, myself—we owe him a debt that goes beyond words or money. He gave us a basic understanding of kinesthetics, the sense of what muscles and tendons and joints can do, that has influenced all our subsequent work."

By 1937, Sherman had advanced to the point where he was admitted into the Humphrey-Weidman Concert Group, and he toured with them for recitals all over the United States. About that time he began to choreograph as well, although only for small groups within the company. In the summers, he taught—one summer at Bennington College, Vermont, the next summer at Mills College, California. He recalls it as one of the happiest periods of his life. "We were young then," he said with a wry smile, "and we all felt that we were in the new horizons of dance. We felt we were important—the pioneers. I remember that the Met used to give special performances on Sunday nights of ballets from the opera repertory. Well, when we weren't dancing ourselves on Sunday night, groups of us would go up there and sit in the balcony and hoot and boo at their 'pretty picture' ballets. I guess we were pretty awful—but as I said, we were young."

The Sunday night studio performances quickly became a Humphrey-Weidman institution, and in 1939 they brought Lee Sherman to the crossroads of his life. One of his numbers tickled the fancy of a scout from the Roxy Theatre who happened to be in the audience. Sherman was invited to bring it uptown as a variety act on the gigantic Roxy stage. It proved so popular that he was booked in several more times, and asked to stage the production numbers that surrounded his act. Finally, he was offered a contract to become staff choreographer for the house.

"I signed," Sherman continued, "but with great misgivings. I had the feeling that if I were successful in this, it would mean a complete break with everything that had gone before. And I was right. Once I got caught up in the commercial, or popular, side of dance, I could never go back. For one thing, I soon was forced to give up dancing myself in order to concentrate on the productions.

"But for another, it's a different kind of discipline—a whole different approach and conception of what you are doing. Even now, I'm not certain that I made the best choice. I can't tell you how much I

admire people like José and Weidman, men who have remained true to their original intentions. Or how much I admire Jerry Robbins, for that matter—the only one of us who seems equally at home in a Broadway show and in a ballet repertory."

Sherman acquired additional experience with the popular dance in a couple of summers on the "borscht circuit," where he was required to stage a complete new show each week. Sometimes it was a revue, sometimes a book musical—but always it was hectic. "Like television without the money," he laughed. He opened the Tamiment Playhouse in 1941, with Max Liebman as producer and Jerome Robbins, Jules Munshin, and Carol Channing also on staff. "But Carol didn't last long," he added. "She thought it was funny to sing off key, and nobody else did—at the time."

World War II interrupted all this, but not drastically. After a period of basic training for infantry, Sherman was moved into a Special Service unit where he both danced and staged musical shows in the United States and Germany. Out of uniform again, he worked on an ill-fated musical, *Nellie Bly*, then returned to the Roxy. One of his proudest accomplishments at this time was to introduce the serious ballet, *The Ballad of Frankie and Johnny*, with music by Gail Kubik, into that giant showcase.

Broadway beckoned again in 1948, when Sherman took a leave from the Roxy to choreograph the dances for *Make Mine Manhattan*, a musical that bubbled with youthful verve and talent—and continued to do so for more than a year. Among the numbers was a beautiful song-and-dance fantasy, *Phil the Fiddler;* an imaginative "slice of life" production number, *Noises in the Street;* and a memorable jitterbug routine featuring Sheila Bond and Danny Daniels. "And do you know who we had in our chorus?" Sherman asked, rhetorically. "Just about everybody who is doing anything with dance on television today—Tony Charmoli, Pete Gennaro, Danny Daniels, Bob Fosse, Ray Harrison, Richard Tone . . . The best male line-up I've ever seen for a show."

Sherman's only other Broadway musical was the short-lived, but charming *Catch A Star*, in 1955, although he also staged and choreographed the opulent *Show Boat* revivals at the Jones Beach Marine Theatre in the summer of 1956 and 1957, and directed and choreographed a production of *Where's Charley?* at the Coconut Grove Playhouse in Miami in 1958. He considers Dick Shawn, who played the Ray Bolger role in that production, the most versatile and talented young dancing comedian he has ever worked with.

Lee Sherman is a New Yorker who is frankly in love with Manhattan. "I feel ill-at-ease south of the Village or North of 72nd Street," he says. He is married, has one child, and a dog—and confesses that he is equally attached to all three. By a curious quirk of fate, however, he seems to be constantly on the move. The greatest demand for his talents invariably comes from outside the boundaries of his favorite island—from Las Vegas and Miami on the one hand, and from the Continent on the other. Between 1952 and 1957, he staged seven musicals in Italy, including the prize-winning *Alvaro Piutosta Corsaro*, starring Renato Rascel. He also did the film version of this in Italy; and in Paris, two more movie musicals, *Bal Tabarin* and *Serenade of Texas*. "Thank God neither of those ever came over here. They were simply dreadful," he admitted.

In London, he recently staged an all-Negro show for the Pigalle Theatre Restaurant. ("I think I get my biggest charge from working with Negro dancers," he says," For them, movement is exciting. They feel about it the same way I do—and that pushes me to try things I wouldn't ordinarily have thought possible.") And by the time this hits type, he will be in Glasgow, working on the latest version of the long-running *Five Past Eight* show. ("Eight dances to be put together in three-and-a-half weeks! Sixteen dancing Bluebelles! Three elevators! Sliding staircases! These revues, you know, go touring the biggest theatres in England for years. It's the kind of production stuff that I like to do best, probably because I've done so much of it.")

On television, for which he has choreographed, among others, five Colgate Comedy hours, two ANTA shows, thirteen Arthur Murray shows, and the Vic Damone program, he feels happiest about two CBS stints for Robert Herridge, *The World of Irving Harmon* and a re-working of his *Ballad of Frankie and Johnny*. He also takes pride, however, in some of his TV commercials. "Those twenty seconds can be a real challenge, you know. Recently, Coty Perfumes shot a can-can in Paris to put behind one of their ads. When it got over here, though, they found they couldn't use it at all—too sweaty, too strong, the way the can-can really is. So the agency called me in to do one here in New York, and what I gave them—with less dancers—was a distillation that was more French, and more exciting visually, than any can-can I've ever seen on the screen. Anyway, the Coty people were pleased with it, and so was I. That's the best kind of satisfaction that comes from this business."

Mention of business reminded him of the time. "Oh, God," he cried, "the Mellolarks! They're opening out in Vegas next week, and I've got to set this for them before they go. That's another of the things I do, creating the routines for club acts. Did you see Yves Montand when he was here in New York? I worked out the movements for *him*, too. I was especially pleased with the *Boy Was Dancing* number. We did that in Paris. But now I've really got to get back to the studio. If you need anything more, just phone me."

"Where?" I asked. "In Glasgow?"

*END*

# BRITAIN'S ROYAL BALLET TODAY

*BY CLIVE BARNES*

Watching a ballet company week in week out, as London does its Royal Ballet, it hardly ever seems to alter, and dancers and ballets come and go almost noiselessly. It is rather like the face you look at in your mirror every day; it never changes until, quite by chance, you come across an old photograph. Consequently, on being asked to write about the Royal Ballet and the changes that have overtaken it since it was last in North America three years ago, I had to stop and think. Three years is a long time in the life of a ballet company, and while America will still recognize the Royal Ballet, it will almost certainly notice developments that we in England take for granted.

In 1957 the Royal Ballet was still very much "formerly the Sadler's Wells Ballet," and was still equally "Fonteyn's company." Fonteyn is still dazzlingly there, but as a guest artist for whose performances the Covent Garden audience gratefully pays specially inflated prices, while her appearances have been growing fewer and her range of roles smaller. She is dancing supremely well—except, and this is merely a personal reservation, in *Giselle*—but possibly for the first time in her career she seems to have stopped improving, and since Ondine in 1958 she has created no new roles.

It appears as though Fonteyn and the Royal Ballet are now gradually growing away from one another in the happiest possible way. Two years ago if Fonteyn had completely retired, the Royal Ballet could have received a blow that might have sent it reeling into obscurity, at least for some years. Should she now retire in, say, two years time, the effect on the Royal Ballet would still be profound, but no longer crippling. For some time now a new Royal Ballet has been forming, around Fonteyn, but, as it has shown during her periodic absences, the company is beginning to have a fresh focus and is able to function without her.

The two prima ballerinas of the company, Svetlana Beriosova and Nadia Nerina, have nothing yet of the prestige or following enjoyed by Fonteyn. On the other hand, during the last year particularly, these two have consolidated their position, and now are no longer regarded by audiences and critics alike as merely promising aspirants for Fonteyn's crown. Beriosova in Cranko's *Antigone* and MacMillan's *Le Basier de la Fée*, and even more Nerina in Ashton's *La Fille Mal*

*(over)*

***Opposite page: Margot Fonteyn, as the water-sprite Ondine, and Michael Somes, as her mortal lover, in Ashton's 3-act "Ondine," premiered at Covent Garden Oct. 7, 1958. Fonteyn's dancing in this work is considered by some critics to be her finest yet. Audiences in NYC, Chicago and San Francisco will see it during the Co.'s current U.S. tour. It is also to be seen, complete, in "The Royal Ballet," Paul Czinner film released here this month.***

Central Press

***"The Sleeping Beauty," perennial in the repertory of the Royal Ballet, this spring received its first new costumes in 14 years. Above, designer Oliver Messel tries a hat on Gerd Larsen (the Queen Mother), while Dame Ninette de Valois, at left, looks on. London critics were generally displeased with the new designs, but still love the ballet.***

*Listed as ballerinas, and now appearing in roles formerly almost exclusively done by Margot Fonteyn, are, left, Annette Page, seen here as Giselle, and, right, Anya Linden, as Aurora in "Sleeping Beauty."*

Roy Pound

Houston Rogers

*Not yet listed as ballerinas are 2 youthful soloists, each with quite different qualities, who have captured the love and attention of English audiences and critics. Left, Antoinette Sibley in the Bluebird Pas de Deux of "Sleeping Beauty," and, right, Lynn Seymour as the Swan Queen in "Swan Lake."*

Roy Pound

*Recently featured in the Royal Ballet School performance of "Swan Lake" were Shirley Grahame and Bryan Lawrence, 2 of a group of well-trained, gifted young people in whose development lies the future of the company.*

*Opposite: Svetlana Beriosova in the title role of "Antigone," with Donald MacLeary as her lover. The one-act John Cranko ballet has provoked much controversy (see Dance Magazine Feb. '60). Based on the Theban legend of Antigone and her warring brothers, our London correspondent sees it "as a parable of war and futility rather than specifically a Greek tragedy."*

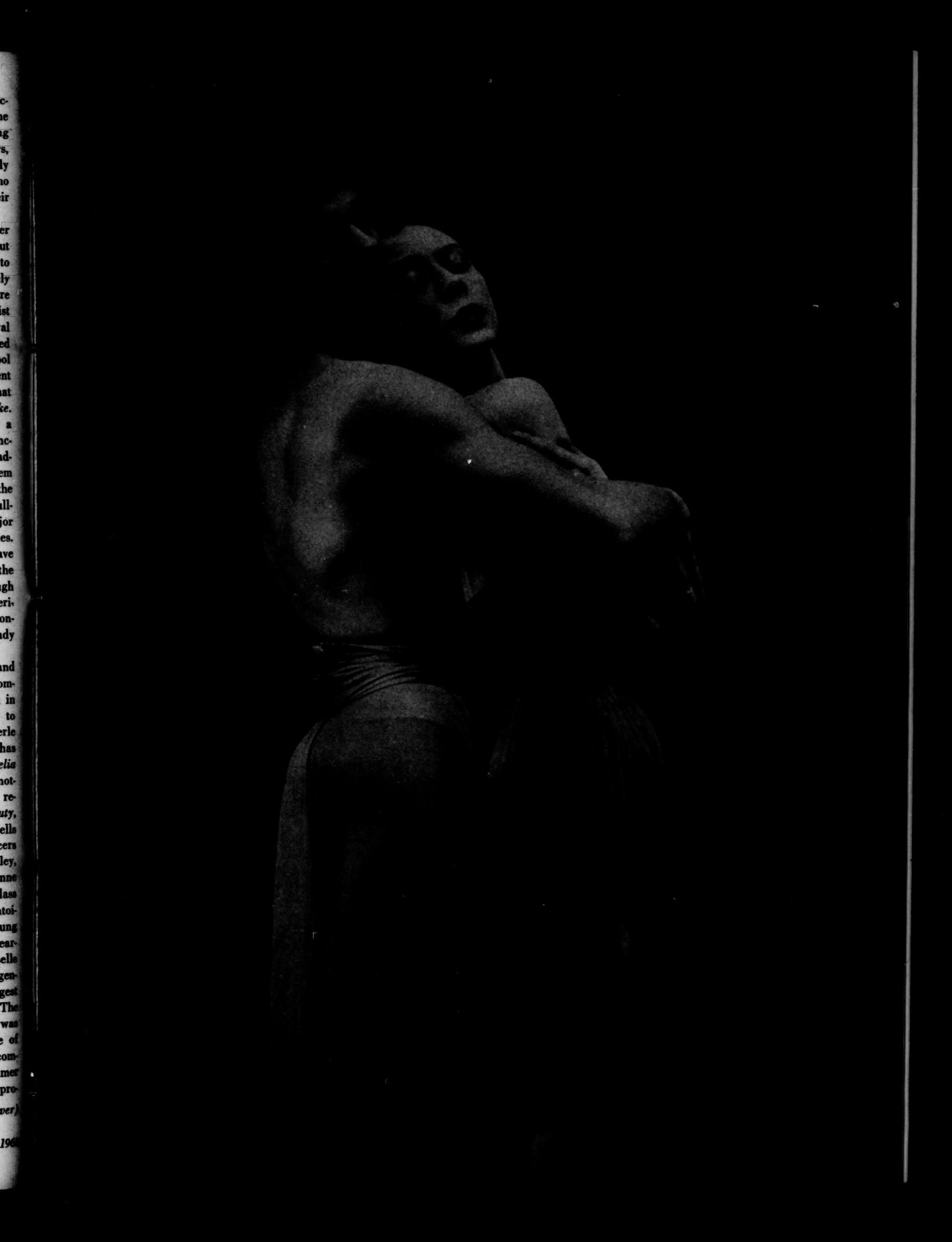
*Gardée* have had tremendous popular successes that have done much to change the face of British ballet. Equally interesting has been the rise of their two partners, David Blair and (at present to a slightly lesser extent) the younger MacLeary, who now have an almost similar status to their ballerinas.

The Royal Ballet is today much larger than it has ever been, consisting of about 120 dancers. These dancers are split into two separate companies that very rarely function as a single unit, although there is a great deal of interchange at soloist level and above. The activities of the Royal Ballet School have also greatly increased in recent years — last year the School produced the complete *Coppelia* at Covent Garden, and this year they capped that achievement with a full-length *Swan Lake*. At the moment the organization has a super-abundance of promising young dancers, and indeed one of its principal administrative problems is to provide them all with suitable opportunities within the somewhat unyielding framework of full-length ballets which make up the major part of the repertory of both companies.

Anya Linden and Annette Page have both been appointed ballerinas since the last North American tour, and although not yet in the class of Nerina and Beriosova, they are capable dancers of considerable talent, whose promise is already beginning to flower with opportunity.

Beneath these two are those senior and junior soloists of both sections of the company (only some of whom will be seen in America) who are already beginning to undertake the major classical roles. Merle Park, no stranger to North America, has now danced both Swanilda in *Coppelia* and Lise in *La Fille Mal Gardée* with notable success, and she is soon to start rehearsing Aurora in *The Sleeping Beauty*, as is Georgina Parkinson, Doreen Wells and Elizabeth Anderton. Other dancers moving to the fore are Christine Beckley, Audrey Farriss, Jacqueline Daryl, Deanne Bergsma and Vyvyan Lorrayne. In a class slightly apart from all of these are Antoinette Sibley and Lynn Seymour, two young senior soloists who have now danced nearly all the classical leads, including Giselle and Odette-Odile, and are currently generally regarded as probably the strongest contenders for future ballerina honors. The new-look to the Royal Ballet's roster was neatly symbolized by the performance of *Birthday Offering* with which the company opened this year's brief summer season at Covent Garden. When first pro-

*(over)*



duced in 1956 to celebrate the 25th anniversary of the company's foundation, the cast included Margot Fonteyn, Beryl Grey, Violetta Elvin, Nadia Nerina, Svetlana Beriosova, Rowena Jackson and Elaine Fifield. The current cast is Margot Fonteyn (guest artist), Annette Page, Georgina Parkinson, Antoinette Sibley, Lynn Seymour, Merle Park and Maryon Lane.

The male dancers are still led by Michael Somes, Alexander Grant, Brian Shaw and David Blair. The emergence of Donald MacLeary, a remarkably strong partner and an ever-improving dancer, has already been noted, and a group of other young men are coming to the fore, making the male dancing of the Royal Ballet stronger than it has ever been before. The size of this new Royal Ballet is something that particularly deserves to be stressed. Remember that when you are seeing *The Sleeping Beauty* in New York, the company is quite possibly giving another performance of this same ballet (admittedly not such a good one) in England, and at a pinch even the School could put up a showing in *The Sleeping Beauty*.

This joint organization is now by far the largest in the Western world, its standards of dancing are impressive, and in the past year it has produced three resounding hits (at least with the English public) with *La Fille Mal Gardée, Antigone,* and *Le Baiser de la Fée.* Superficially then it would seem, to use a famous phrase of British politics, that the Royal Ballet and its audience "never had it so good." The majority of the ballet world here seems to exude an air of happy confidence, to such an extent that when a group of Bolshoi dancers appeared at the Albert Hall recently there was a faint but definitely discernible undercurrent of opinion that "while these people are all right in their way, the home product is certainly as good and probably in many respects better." Such feelings of complacency are understandable, although my own views are slightly less wholeheartedly optimistic.

Undeniably the company is developing at a furious pace, and its last season has, in my own view, been the most successful in its history. The quality of the dancing has been remarkably encouraging, and Ashton has achieved a degree of critical acclaim that for the first time in England has matched his popular and professional standing. Yet the direction which the company is taking, that towards the monumental national ballet, has its dangers as well as its rewards.

*(Continued on page 5)*

Photos by Houston Rogers

***Widow Simone (Stanley Holden), in Act II of "La Fille Mal Gardee," signs the marriage contract between Lise and Alain, as Alain's pompous father and eager marriage brokers look on.***

***On the first night of Ashton's "La Fille Mal Gardee at Covent Garden, on January 28, 1960, the curtain had been up only two minutes when the show was effectively stopped by a dance for a cock and four hens! Ashton later said he was so startled this amiable little number should have provoked such a storm, that he was convinced everything after would seem an anti-climax and the ballet would flop. But on the contrary, everything that first night proved explosively successful. By half-way through the first act the last sceptical smile had been wiped off the last supercilious face, and the entire audience appeared to be subjugated. The following day the newspapers chased one another in a search for superlatives, and the weekly magazines followed in panting pursuit. Ashton, Nerina, Blair, Holden, Grant, but particularly Ashton, were the heroes of the day. Advance bookings for the ballet, which had stood dangerously low, swooped up to capacity as the word got round. Ashton, who all along had been quietly resigned to the ballet being called "old-fashioned" and rejected, found himself with a huge success on his hands. Covent Garden, which had prepared itself for the worst with an apologetic and exquisitely written little program note by Madame Tamara Karsavina explaining to its upper-class beatnik audience that this 171-year-old story had contemporary significance, had to slip as many extra performances as it could into the schedule. Lise and Colas soon became the parts most enviously coveted by the eager-eyed kids from the Ballet School. By the end of the season the work had become an established classic of the repertory.***

***The ballet seems to be both a re-affirmation of the classical values of dancing —Ashton's choreography has never been so brilliant or so felicitous—and equally a re-introduction of almost surprisingly real people into the full-length ballet. Noverre's theories here receive justification in an unusual and diverting manner. The historic significance of the new ballet is that it has not only made Nerina and Blair stars in the English theatrical firmament (only the other day they received the accolade of a place in the "Portrait Gallery" of London's "Sunday Times"), but it also has shown once more the supremacy of Britain's principal choreographer. Now the London ballet public is awaiting the verdict of New York, and, next year, Moscow, with a protective interest it has not shown since the Royal Ballet first appeared in America in 1949.*** ***C.B.***

***At right: Lovers Lise (Nadia Nerina) and Colas (David Blair) play "horses" in Act 1 of "La Fille Mal Gardee."***

# MARGARET LLOYD:
## A SEARCH FOR HUMAN VALUES

**First of a two-part excursion into the writings of Margaret Lloyd, distinguished dance critic of The Christian Science Monitor, who died on Feb. 29, 1960.**

*BY DORIS HERING*

Margaret Lloyd was small and somewhat on the dumpy side. What you might have noticed first about her was her hair. As a friend remarked, "It looked sort of fried." And she usually kept it in place with a round hat fastened under the chin by a thin band of elastic.

In the theatre, Maggie (as her colleagues knew her) was almost as active as the dancers she came to review. She would start out in the seats assigned to her, the ones for which she held the usual press tickets. And one always knew where she was without searching, for she had a persistent (and what must have been painfully exhausting) cough.

As the performance progressed, the cough seemed to be coming from different parts of the house. And that was true. For Maggie had a habit of changing her seats repeatedly. "I want *really* to see it," she would say.

Perhaps that is what her entire creative life is about. The writing she did during her nearly thirty years as dance critic of *The Christian Science Monitor* reveals a constant and remarkably consistent effort to sharpen her perspective about the art she so truly cherished—to see it with ever new penetration.

Critics, like all human beings, have quirks. But Margaret Lloyd was rare. Although she had her measure of little eccentricities, they were confined to her social existence, making her by turns amusing, exasperating, and thoroughly lovable. They did not seep into her writing. This resided on a cantilevered plane of its own.

For example, Maggie was unusually sentimental. She could look at a beloved piece of choreography and weep unabashedly.

Yet her writing, while based on an initially emotional response, never spilled over. And although one felt the presence of the writer, she never intruded between the subject and the reader . . . not even in an interview where this could so easily happen.

In the following excerpt from a 1940 interview of Anton Dolin, how much one learns about the interviewer, as well as her subject:

*The Place: Dressing room . . . in the Center Theater, New York, glaring with make-up lights doubled in shining mirrors along the important dressing tables of the distinguished English dancer and choreographer, Anton Dolin . . . in one corner . . . important multi-colored costumes swinging on hangers, half listlessly, half ready to spring into life . . .*

*The Time: Half an hour before a matinee by the new Ballet Theater company.*

*I sat on the only chair not piled with Things, waiting to talk with Mr. Dolin, by appointment of course, amusing myself by renewing acquaintance with the costumes . . . I was just about to make up a conversation with them, when a tall man entered.*

*He was Mr. X, a friend of Mr. Dolin's. Mr. Dolin was running through a lighting rehearsal. Would be up shortly.*

*Eventually Mr. Dolin arrived, in the conventional backstage costume of dressing gown and slippers, his face done in the deep tan tones of masculine make-up . . .*

*Greetings, busy but polite. After a consultation with Mr. X, it was decided to have a malted milk brought in for lunch . . . Mr. X left to get the malted milk.*

[This was the opening of the interview, and the following excerpt concludes it.]

*From here we looked backward a bit . . . to his early training . . . One of his earlier teachers was Astafieva, who had been a great dancer in her day.*

*"She used to tell us about her old roles," interjected Mr. X . . . "Sitting in the soft candlelight in her studio after lessons, her face would become radiant as she recounted the days of her youth . . ." His voice trailed off sadly, remembering.*

*It was time for Mr. Dolin to finish dressing for "Quintet." . . . A good time, I thought, to leave them there, in the hard dazzle of make-up lights, remembering the soft candlelight of other days.*

*Backing out, as I thanked Mr. Dolin for the interview, I stumbled over Mr. X's boot.*

In a social situation, Maggie loved a good fight. And sometimes she would mischievously take a strong stand on some point just for the stimulation of the discussion that ensued.

But her writing, though strong in its conviction, had a serenity born of caring for the craft of writing.

Here are two lovely examples, the first, a 1945 evaluation of Martha Graham, and the second, a 1958 impression of Herbert Ross's ballet *Paean:*

*Martha Graham's style might almost be called stream-of-consciousness dancing, except that it has not that kind of continuity. As in any poetic utterance, there are eloquent ellipses—spaces for the individual imagination to fill in.*

*What she is offering is highly condensed extract of life, in fluid shapes conforming to the content. To some observers, the shapes may be vague or repellent, the content nil. To others, they are as translucent and beautiful as the elixir they contain. This poetic imagery in movement is more than "poetry in motion." It is the evocation of the invisible. But not everybody likes poetry . . .*

*(In "Paean") there was some contro-*

*versy over the music—Chausson's Concerto for Violin, Piano, and Strings. If you look at the ballet with both ears and see purely formal design, the music may seem too lush for it. If you listen to the music with your eyes, you may find it is followed too literally at times, as in arm-thrusts or forward steps smack on the beat. If subliminal references to human emotions seep in while you look with half an ear, the music sounds in accord.*

The same sense of mischief that would project Maggie into spirited argument found its way in condensed and disciplined form into her writing. And it took the shape of brief epithets—phrases or sentences that would instantly summon a whole image. Of a 1942 performance of *Bluebeard* she commented, *The plot thickens transparently.* And *Gala Performance* she characterized as *a ballet on the egosyncrasies of three rival ballerinas.*

Of Ballet International she observed, *In this company the dancers either suffer or smile.* And of Ballet Theatre's 1951 season she said, *Some restorations of the season turned out to be reconditioned old hat.*

While the art of coining epithets is essentially barbed, Margaret Lloyd often succeeded in reaching a poetic level, as in this 1950 interview of costumer Karinska and choreographer Balanchine:

*Karinska has done all types for years. "Cotillon," an early Balanchine work, produced by the De Basil Company in 1932, was her first ballet to costume.*

*"Why don't you revive 'Cotillon'?" I asked the choreographer, who was hovering nearby.*

*"Ballets are like butterflies," he evaded. "You don't expect last year's butterfly to come up to you and say, 'How do you do'." And the twinkle was in the words rather than the eyes.*

*Seriously, "Cotillon," a delicious and imaginative ballet, was made for Toumanova at 14, and its special quality, built around her individuality at that age, cannot be recaptured, he thinks.*

*But now Karinska and Balanchine were close in consultation, withdrawn into the ballet world, where something new is always in the making and last year's butterflies are often revived.*

Most critics have more than a bit of the performer in them. And Maggie was no exception. In fact, at a moment's notice, she could probably have done a fine job with the Laurette Taylor role in *The Glass Menagerie.* Not that she had a Southern accent. She did not even have the speech of Boston, where she lived most of her seventy-two years and raised her family of four children.

She had, rather, the cultivated, thoughtfully formed speech pattern of an actress who might at one time have toured in Shakespeare and Shaw repertory. Verbally, as well as on paper, she loved words, savored them, and never misused them.

Margaret Lloyd was born in South Braintree, Massachusetts. But beyond that, very little is known of her life until after her first marriage to a football hero of her youth. A child, Louise, was born. But the marriage was soon dissolved.

Her second marriage, to Leslie A. Sloper, music and theatre editor of *The Christian Science Monitor,* seems to have been ideal. He was the prototype of the cultivated gentleman—calm, dignified, Harvard bred, meticulously professional about his writing. And he was the stabilizing force, the bulwark, upon which his wife leaned.

Fittingly, but almost too dramatically, he died beside her at the opera during a performance he was assigned to cover. During the next ten years, until her own death, it was her writing that sustained her.

Margaret Lloyd had always been a writer, with film reviews for the *Monitor* as one of her facets. But her husband, noticing her passion for dance, steered her into dance reviewing during the early nineteen thirties.

Although in her mature years she studied dance for a while, she was by no means a frustrated dancer. Her first love was writing, and her favorite subject matter was dance. She was happiest at a dance performance.

The image of Laurette Taylor comes to mind in another context. Like Miss Taylor, Maggie often gave the impression of a keen sense of underlying melancholy and frustration. The latter was easier to understand, for writing as she did from Boston, she often felt that she was out of the mainstream of dance—that she could never be fully recognized in the dance world because she was not in New York. And to offset this, in later years, she often journeyed to New York to do special coverages.

Actually, she was very much of the mainstream of dance. Her *Borzoi Book of Modern Dance,* published by Knopf in 1949, indicated that she kept close and knowing touch with leading contemporary currents.

As for the melancholy aspect of her nature, this is harder to trace. Until 1949, when her husband passed away, she had the stability of a happy marriage. She loved her work, and as time went on, more and more of it came her way (for she developed the dance coverage in the

*(Continued on page 60)*

# CONVERSATION WITH SHIRLEY MACLAINE

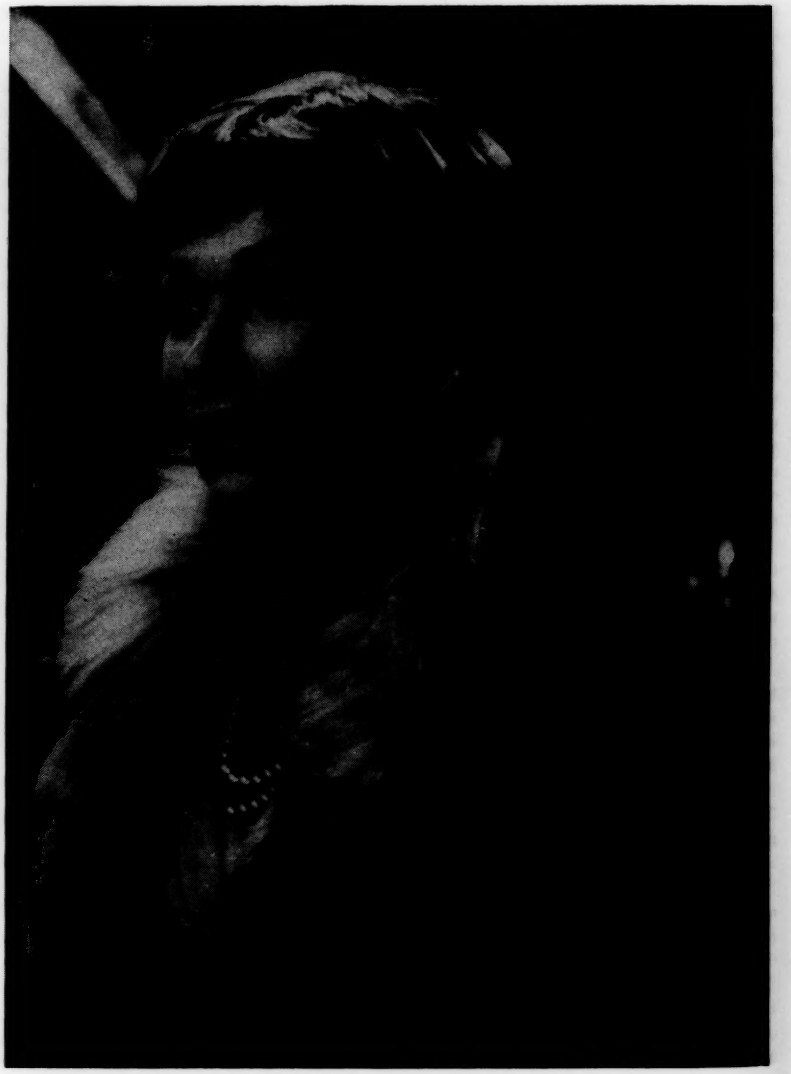
*A Dance Magazine interview behind the scenes in Hollywood*

*BY ALBERT JOHNSON*

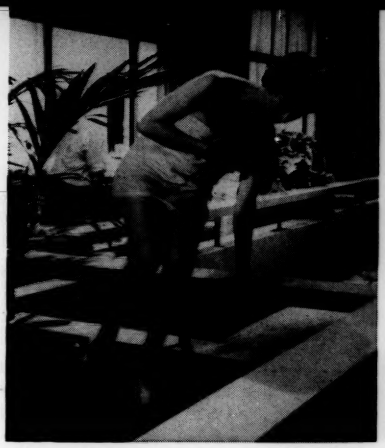
White Hollywood buildings clustered together behind the facelessness of auto traffic, the golden name of "Goldwyn" on a faded green sign, and a small vestibule in which a bored youth sits somewhat resignedly, asking if one has an appointment to see so-and-so. Various employees come through, walking toward the door to film-making with the briskness of after-lunch energy, confident that the youth will press the electric buzzer-of-belonging before they touch the doorknob. A young executive-type, with narrow-brimmed hat, Ivy League suit and briefcase, murmurs "Stage Five" and someone's name. The buzzer sounds, and he walks through the doorway.

Billy Wilder is directing his new film *The Apartment* on Stage Five. Co-authored by Wilder and I. A. L. Diamond (they also did *Some Like It Hot*), this is a satire on the organization man—an ambitious clerk in a New York insurance firm (Jack Lemmon) fights the challenges of loneliness and economic insecurity by making his conveniently-located apartment a rendezvous for executives on extra-marital escapades. In other words, the apartment is the clerk's chief path to promotion. However, he falls in love, quite unexpectedly, with an elevator operator (Shirley MacLaine), with tragicomic results . . .

Soon the buzzer sounds for me, and, after a brief walk, I am on the set. The set design (by Alexander Trauner, who stands back among a small crowd of workmen—short, rumpled and smiling, talking to some visitors) is an astonishing replica of the lobby of No. 2 Broadway, with its



***Shirley MacLaine as she appears in "The Apartment," U.A. film currently doing smash box-office business internationally.***



*Shirley MacLaine in Paramount's "All in a Night's Work," just completed, due to be released early in 1961.*

*Shirley MacLaine (center), then Shirley MacLaine Beatty, in March of 1952, when she made the last of many appearances with the Washington Ballet, some in connection with the Washington, D.C., Dept. of Recreation, later with the National Symphony. Says teacher Mary Day: "We always knew Shirley was going to do something special. Her projection and vitality were unique, but her height and quality are not really suitable for classic ballet." Shirley's partner, above, is Chris Edwards, who will be seen on Broadway in "Camelot" this fall.*

walls of simulated marble, elevators with automatic doors, and an illuminated panel of starter-buttons. Through the circle of swinging doors, at one end of the corridor, lies a street in eternal evening, wet-pavemented and five o'clockish. Wilder, in a black sweater and wearing a poplin cap, steps across floor wires and gives instructions in an accented voice. It is the most unexpected thing about him, a man whose films give the impression of having been made by someone born with an American cigar in his hand and cynicism in his veins.

Shirley MacLaine is nowhere to be seen. She is, I am informed on inquiry, talking long distance to Tokyo—where her husband, producer Steve Parker, is readying Japanese talent for presentation in U.S. night clubs, TV and films.

On the set they are shooting a brief sequence in which two secretaries, both speaking Hollywood-Bronx, walk out of the building. One of those "And I sez to him" conversations. Jack Lemmon, resembling a worried pixie in a porkpie hat, watches and then breaks into laughter after the shot ends. He clowns quite a bit, and the general atmosphere is exuberant. Soon MacLaine arrives, in a green wool coat, pulling on some leather gloves. We are introduced. "Will you excuse me? I'll come back and we can talk." She and Lemmon begin the first of a number of takes and brief camera setups.

When the big break comes in the shooting, MacLaine and I drag some chairs out of the general uproar. She lights a cigarette, and I let her know we can skip a little. "Here you are a film actress in the very top category of stars. But just a few years ago you were a dancer in the chorus of *The Pajama Game*. It was because Carol Haney, whom you were understudying, hurt her ankle that you got to do her role on the third night. And producer Hal Wallis was in the audience. Before that, as I understand it, you had a hard time—making the rounds of auditions, waiting, and auditioning again and again. You were in a touring company of *Oklahoma!* one summer before you were graduated from high school, but you returned home to Washington, to helpful parents, to finish school. Then there was the industrial show tour for Servel refrigerators, and, at long last, on Broadway, *Me and Juliet*, then *The Pajama Game*.

"Not many people realize that from the time you were 3 until you were 11 you studied dancing with Julia Hayar in Richmond, Virginia. And from then until you were 18 you worked daily and seriously, under the careful guidance of Lisa Gardiner and Mary Day at the Washington School of Ballet, with the hope of being a ballerina.

"To make the transition from dancer to actress must not be easy. Can you tell us how you relate your work as an actress to what you know as a dancer?"

MacLaine is quiet. And the crinkly look is intense. "I guess it's automatic now, but the first thing that I try to do in reading any script is to think of how the person moves. If I know that, everything else falls into place. If I know how she moves her legs, her hands, her head, how she stands — then I can get completely absorbed in the part. I really never think of myself as an actress. I forget to be objective. It seems like I become the character. Perhaps it's because I've had so much training in dance that each part of me relates to what I am doing. (Yes, I did start to study when I was about 3. My mother sent me to class because my feet were weak, and turned out like a duck's.)

"After all, *whether* you move or stand still, and *how* you do, can add or detract from the effect that the audience feels of the character and her personality. Even a close-up is different if your body is working with you.

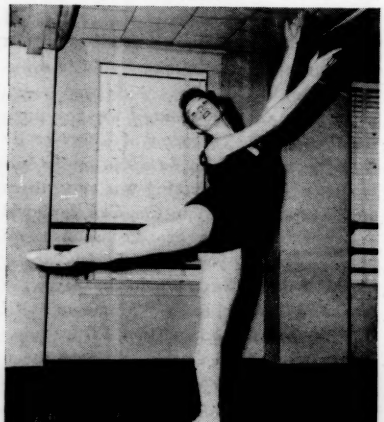
"In *Some Came Running* I was real obvious because the character of Ginny really gave me a chance to do open, on-the-surface reactions—everything was very direct and honest with her. In *Can-Can*, I played a brazen, confident broad, and I mean *broad*, not *girl*, you know — feet apart, hands on hips. Next I'll do the part of a magazine researcher in Paramount's *All In A Night's Work*. And then I'll be going to Japan to play a geisha—no, no, I mean an American girl who pretends to be a geisha—I would never dare the other. The geisha has a certain way of gliding, and I have to call upon my dance training to help me capture this. Also there's a tea ceremony to perform. It will be a real challenge.

"*Can-Can's* the only dancing I've done in films. There was the can-can, a little dancing around the room stuff with Frank Sinatra, and the 'Adam and Eve Ballet.' I played Simone Pistache, the part played by Lilo on Broadway, but sort of combined with the Gwen Verdon role. I worked under choreographer Hermes Pan. We shot the book for five weeks, then went

*(over)*

into shooting 'Adam and Eve.' I was so out of shape! (I studied for years and years, five days a week, with Miss Gardiner and Miss Day, and my dream was to be in the ballet. When they finally told me they thought I was too tall, and not right for the ballet, but should look for work on Broadway, I cried tears as big as fifty-cent pieces.)

"You asked me if I would like to do more musicals. Well, look, if it's good, I'd like to do much, much more musical work in Hollywood. I guess I'm funny. I like to do musicals and comedy, but when I'm doing a comedy, I want to be dramatic, and vice-versa. This picture, *The Apartment*, is an intriguing combination of comedy or comedy-drama and so many things mixed up together. There's a long scene that's really farce, I suppose, with Lemmon doing comic things in the hallway and I've just tried to commit suicide in the apartment. The audience sees both sides of the situation, and I don't know what kind of effect this will have. I'm not sure, but I think I'm the only person in this picture who *isn't* funny."



***Shirley MacLaine Beatty, at the age of 15, was already 5' 7" tall. An honor student at the Washington-Lee High School, and vice-president of her graduation class, she was twice winner of a National Society of Arts and Letters scholarship for study at the Washington School of Ballet. Her father, once a professional musician, is now a real estate agent; her Canadian-born mother at one time did some acting and taught college dramatics. Shirley's younger brother, Warren Beatty, is well on his way to making a name for himself in movies, too.***

We are interrupted, and MacLaine rehearses a sequence in which Lemmon tries to arrange a date with her. She has taken off her coat, and rehearses calmly, her green-and-blue scotch plaid dress vivid under the lights. The cameras follow the two along the office building lobby. "I have a date," says MacLaine, but Lemmon's face is still eager. "You mean, like a girlfriend?" "No, like a man," she replies, still moving briskly. He half runs alongside her. "Oh, I wasn't trying to get personal, it's just that the boys in the office . . ." The director calls "Cut!" They stop. Lemmon talks to Wilder, then to MacLaine. "Could you give me a little blink or something before you say your line . . . I don't want to cut you off, and when you start to say . . ." After more discussion, they go through it again. Wilder decides that everything is fine, and the sequence is set up for the final shooting. A bell rings. "All right, Bill, roll 'em! Quiet! Rolling!" From the other end of the corridor, out of sight, I can hear the Bronx secretaries, then Lemmon running alongside MacLaine, detached, unconcernedly responding to his queries. The huge cameras roll along swiftly and silently beside them. The extras are walking determinedly to nowhere. The unobtrusive business of New York at five o'clock is alive in California.

When MacLaine returns to our conversation corner, she sighs and smiles. "It's odd, but dancing actually makes me ill, unless I keep doing it. But stopping for a while and then starting again! When I started *Can-Can*, I was sick for three weeks, and I'd rather have a baby than go through that again. You know, I can't simply *ride* in a car, I get sick. I have to drive it. When I'm on a plane or a ship, I get airsick or seasick—I've a kind of imbalance in one ear.

"I said before that a very important integral part of portraying every character lies in knowing the way she moves. I want to know everything about the character I'm playing, but not about me. It would be difficult to analyze me. Often I read the script only once. As soon as I get on the set I begin to play the part. And once I get over the initial shock I sort of relax.

"If I really cry, really *relate*, as they say in the Actors Studio, then that's terrible. If they squirt the Oscar-juice in my eyes—fine. To say a line fifty times and then still be able to do it well, that's acting. Besides, every director I've worked with has been different, and so every picture calls for a different adjustment between actor and director. It's easier if they adjust to each other—in fact, they must."

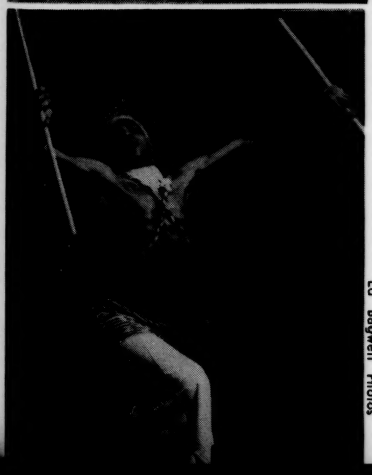
I asked her if she would tell me her impressions of the roles she has played so far on the screen. "Well, in *Artists and Models* all I had to do was to walk up and down some stairs. I loved doing *The Trouble With Harry* because Hitchcock is a wonderful director. In that picture I played a fey kook. In *The Sheepman* I was a girl in jeans, earthy; *The Matchmaker*, a fey milliner, a little nutty; *Around The World In Eighty Days*, Todd's original idea was for me to be a campy Hindu, but eventually I was told to play it straight—I'd like to wipe my part in that out of existence; *Career*, a dipsomaniac, alcoholic nympho, very screwed-up, high style, wealthy, not real; *Hot Spell*, trouble at home, neurotic, oblivious to everyone else; *Can-Can*, brazen, warm proprietress of a club, staunch, funny, and kind of a character. In this *(The Apartment)*, well — well, Billy Wilder is a master at creating what really occurs in life, but the trick—and he knows this—it to make it look like entertainment. And this girl, Fran, is so real, true to life, and so close to *me* that she still isn't a stark enough image for me to talk about yet. In *Ask Any Girl*, what I was playing was situation comedy, and it was my second hardest part after this one. The actual comedy wasn't difficult, but when I dug down and asked myself what Meg Wheeler was all about, I didn't know because she was so close to me too."

There is a call. Wilder wants a run-through of the sequence once more. It is time for Shirley MacLaine to become the elevator operator again. We laugh together and say goodbye. The bell rings again, and she is gone, back to the office corridor and the people gathering for the take. Stepping through the maze of wires, I turn to watch Wilder waving his hands in the air, explaining something to technicians. Lemmon kisses MacLaine on the cheek, and she waves to me. The cameras are ready. "All right, kids," yells Wilder amiably, "The ice cubes are melting" . . . and the work goes on.

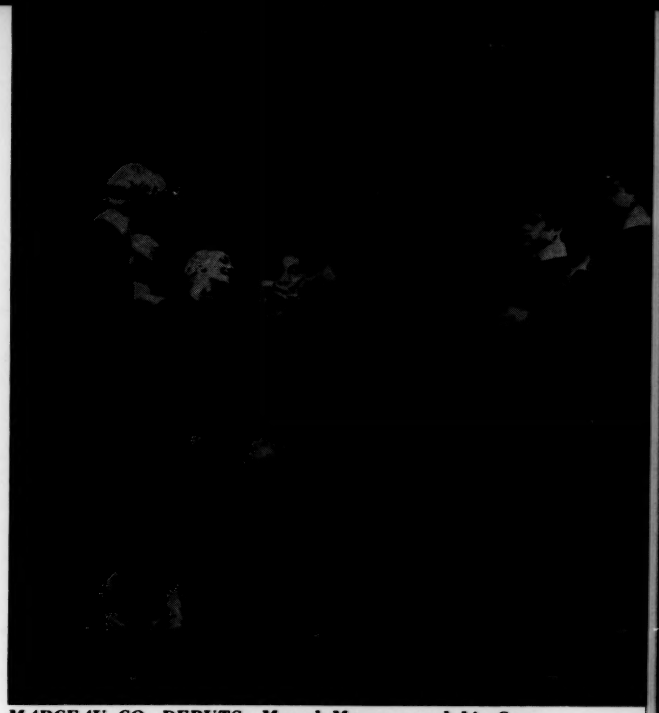
And the 26-year-old who eight years ago stopped the show as the fairy godmother in the Washington Ballet's performances of *Cinderella* brings her enchantment, sensivity and impish humor to films, to the delight of millions of her fans around the world. *END*

# IN THE NEWS

*AFRICAN RHYTHMS: Nigerian-born Michael Olatunji (above) and his co. of 20 dancers, singers and drummers performed this summer at N.Y.'s Town Hall and at the Newport Jazz Festival, are currently making night club appearances. Leading dancers are Dolores Parker and Phillip Stamps (below). Columbia Records has just released Olatunji's "Drums of Passion" album (see p. 9 for rev.).*



Ed Bagwell Photos



*MARCEAU CO. DEBUTS: Marcel Marceau and his Compagnie de Mime open an extensive, coast-to-coast U.S. tour with Sept. 6-25 performances at N.Y.'s City Center. This is the famed French mime's 3rd visit here, the 1st for his co. The latter will be seen, in principal cities only, in Gogol's "The Overcoat" (above, Marceau center), along with "The Mask Maker" and a series of new exercices de style by Marceau. Other cities will have solo programs.*

Paris Match

*JAZZ AT THE PARIS OPERA: Gene Kelly brought jazz and a modern touch to the Paris Opera House when he created "Pas de Dieux" (Dance of the Gods), to Gershwin's "Concerto in F," premiered July 6. The innovation delighted co. members and audiences, and brought Kelly the French Legion of Honor. Above, Kelly rehearses Claude Bessy (center, as Aphrodite) and members of the corps. (See "News From France," p. 74.)*

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

*Photographs by Zachary Freyman; Text by Saul Goodman*

# FLEMMING FLINDT

Now with the Royal Danish Ballet on its first tour of the U.S., Solodanser Flemming Flindt is one of the ten dancers who, at Jacob's Pillow during the summer of 1955, gave Americans their initial glimpse of the then still legendary company. Only in his early twenties, he is already being hailed as another in the line of fabulous Danish male dancers.

Flemming is the oldest of three boys in the Flindt family. His mother taught folk dancing to children and ballroom dancing to adults for many years in Copenhagen before her marriage to a prominent Copenhagen restauranteur.

Hoping that he would enjoy dance, Flemming's mother enrolled him, at age 7, for classes at a private school. They lasted only two months and aroused little enthusiasm in him. Two years later he heard a radio announcement that the Royal Danish Ballet School was holding auditions for youngsters. With a little urging from his mother, Flemming applied and was among the four boys and six girls accepted out of 350 who auditioned.

Then began the 9 a.m.-4:30 p.m. schedule of scholastic and dance studies. Soon he was appearing on stage: first among the children who line the bridge in the final scene of the most famous of Bournonville's works, *Napoli*, and later in performances of ballet, opera, and plays at the Royal Theatre, until his monthly appearances averaged about twenty-five.

But to Flemming, it was all in a day's work, although he gained then a fondness for opera and theatre that he maintains to this very day. At the age of 12, a new approach and a new joy in what he was doing became evident. He was then taking classes with Harold Lander, ballet master and leading choreographer of the company at that time. Flemming feels he owes to Lander's guidance not only a strong ballet technique, but also an understanding of the values of performing.

When John Taras came to Copenhagen to stage George Balanchine's *Night Shadow*, he selected Flemming, then 18, to dance the Harlequin variation. This was his first solo role, although he was still an Aspirant and not yet officially a member of the Co. And then Frederick Ashton chose him for the role of Benvolio in his *Romeo and Juliet*. With his appearances in these two roles during the 1955 Danish Ballet Festival, Flemming was already attracting attention.

When a group of ten dancers from the Co. banded together for summer engagements, Flemming was among them. After dancing in several cities in Germany, the group headed for the U.S. None will ever forget their arrival on July 4 at International Airport, where the heat that enveloped them was something they had never before experienced. They immediately headed for Jacob's Pillow. Flemming danced one of the *Coppelia* variations, and, with Mona Vangsaa, the Tyrolean Pas de Deux from *William Tell*.

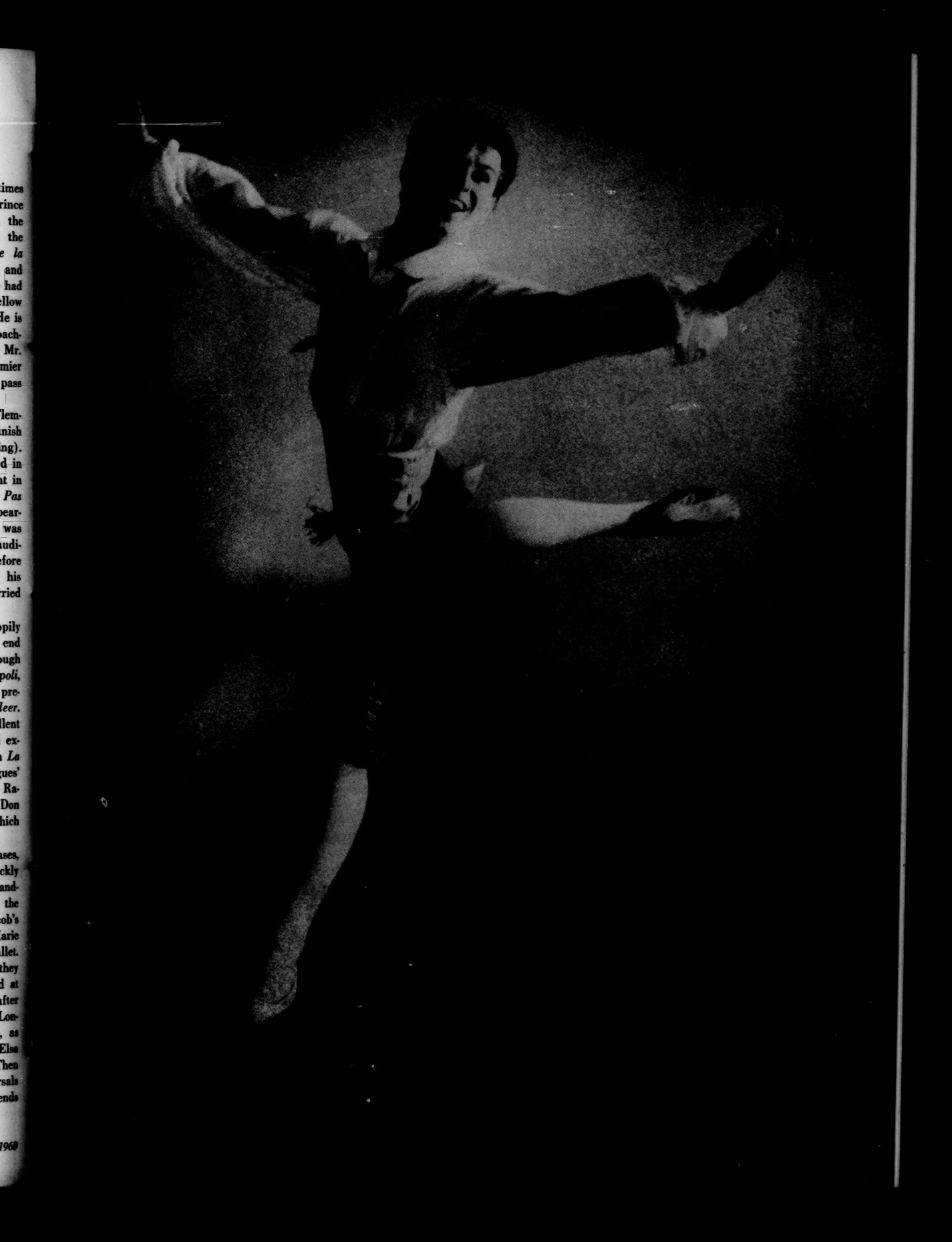
In August of that year the entire Co. danced at the Edinburgh Festival, and while visiting London en route home, Flemming was invited by Anton Dolin to appear with London's Festival Ballet. After much deliberation on the part of the Danish Ballet's management, permission was granted.

Having toured the English provinces and France, Flemming was well acquainted with the repertoire when the Festival Ballet returned to London, and he soon had the difficult-to-please London critics sounding his praises. During his two years with Festival Ballet, he danced many and varied leading roles. Starting with Gennaro in *Napoli* (a role he knew well from having seen it performed dozens of times in Copenhagen), he soon added the Prince in *Swan Lake*, Frantz in *Coppelia*, the Drummer Boy in *Graduation Ball*, the Cavalier in *Nutcracker*, *Spectre de la Rose*, Dolin's *Variations for Four*, and Lander's *Etudes*. In many of these, he had the good fortune to partner his fellow Dane, lovely ballerina Toni Lander. He is deeply grateful for the invaluable coaching and assistance given him by Mr. Dolin, who, as one of the great premier danseurs of our time, has much to pass on to the next generation.

Back home in November, 1957, Flemming officially joined the Royal Danish Ballet as Solodanser (its highest rating). During the next six months he danced in *Spectre de la Rose*, the first movement in *Symphony in C*, and the *Don Quixote Pas de Deux*. Called to Paris for an appearance with Festival Ballet at a gala, he was having a fine time (and so was the audience) in *Etudes* when, one minute before the end of the ballet, ligaments in his knee snapped, and he had to be carried off stage.

This severe injury kept him unhappily inactive for one full year, but by the end of the 1958-59 season, he was well enough to rejoin the Co. and appear in *Napoli*, *Harlequin's Millions*, and the world premiere of Birgit Cullberg's *Moon Reindeer*. This past year has found him in excellent shape, and he has enjoyed the added excitement of many new roles: James in *La Sylphide*, Leonardo in Alfred Rodrigues' *Blood Wedding*, Armand in Kirsten Ralov's *La Dame aux Camellias*, and Don Jose in Roland Petit's *Carmen* (in which he achieved an outstanding success).

The demand for his services increases, and his time away from the Co. is quickly booked. Matured, but still boyishly handsome, Flemming Flindt returned to the U.S. this June to open the current Jacob's Pillow season, dancing with Hanne Marie Ravn, also of the Royal Danish Ballet. Prior to their Pillow engagement, they had appeared on TV in Norway, and at a festival in Iceland. Immediately after the Pillow dates, Flemming flew to London to dance with the Rambert Co., as guest, opposite Swedish ballerina Elsa Marianne Von Rosen in *La Sylphide*. Then it was back to Copenhagen and rehearsals for the current American tour, which ends Oct. 21.



Martha Swope

# BONJOUR NEW YORK

*BY DAVID McLAIN*

*September is the month . . . the month to begin . . . to face New York. Young dancers aspiring to professional companies usually pick September to face this most beautiful and cruel of cities.*

*For some, it is the first time away from home. And that in itself is a darkling challenge. Others are more experienced. Yet even for the native New Yorker, the city can be a place of echoing loneliness.*

*The author of the following first impression of the city is the leading dancer in the Severo Ballet of Detroit, and he teaches in the company school. This past summer he temporarily forsook the world of ballet for a scholarship at the Connecticut College School of Dance in New London.*

*Still under thirty, he has made a secure place for himself in the dance world outside of New York — something that is happening more and more as the regional ballet movement assumes strength and stability on the American scene.* *D.H.*

New York and the dancer? New York has much to offer the student — fine museums, theatres, concerts and a rare opportunity to observe life in all its many-sided aspects. BUT, these things alone cannot make the life of the dancer or artist meaningful or worthwhile. The artist must produce, or else become a parasite living off an easily shattered dream-world.

In looking back on my year-and-a-half in New York, my personal conclusions are that the beginner or intermediate dancer should be soundly trained elsewhere than in New York; that the advanced dancer should go to New York only if he can go directly into a company or show; that if the advanced dancer wishes to study there, he should go only if he has found a teacher in whom he has confidence based upon knowledge (that is the key-word).

Also the serious student or dancer should guard his own sincerity and CAREFULLY avoid the pitfall of falling in love with the superficial glitter which is New York.

Just to live in New York can become a profession!

This "Arkansas Traveler" came to New York in 1953. Fresh out of college, he continued to travel through one hotel, nine tenement buildings and one co-op apartment. My experience, though short, was thoroughly as a tourist via brownstones.

New York was quite an experience. First of all, I almost landed in Newark. My ear attuned to a Southern drawl misled me, until the conductor pulled me back on the train. However, it wasn't long before Pennsylvania Station became a reality.

In those first few hours of awesome gaping at skyscrapers and everything else, a first ray of hope came. "I will make it. Everyone seems to be in show business. It's truly a theatrical town." This erroneous idea had come to me through what seemed to be stage make-up worn by most of the women of New York whom I saw in those first few hours. (I might add that the "natural look" is more prevalent in my southern environs than in the north.

Having been completely brain-washed with propaganda from the "great Russian schools" of New York, I promptly enrolled as a beginner in the school which sported the largest number of "immediate successors to Nijinsky" on its faculty. Then began a search for a job.

Still agog at all around me, I found employment at Loew's State on Broadway. That's the closest I got to appearing on Broadway in a New York theatre!

After ushering a few people to their seats, after doing a few *pliés and dégagés* in the rear of the darkened movie house and after seeing *The Thing From Outer Space* six times, I took my $2.85 and left.

This was just enough to buy a ticket to my first Broadway musical, *Wonderful Town*. Roz Russell had me bouncing and suddenly the show seemed to stop; the song "What a Waste" was sung directly to me!

New York would not be a waste to me. Oh, no. So I enrolled in fourteen classes a week, lost ten pounds, and began to drag my hereditary tight muscles through a year-and-a-half of muscle-binding work.

During this time those worldly-wise "studio dancers," who are in reality professional students, led me to believe that one teacher is good for pirouettes, another for arms and another for this or that. Being extremely naive and foolish, I ended up not only with fourteen classes a week, but also with almost the same number of teachers! For a teacher to give correction was heaven and to be remembered by name was assurance (always needed) that a company would someday embrace me with a contract!

Finally, the sheer mechanics of living caught up with me. I had my first real job, in a hotel. I was overwhelmed that first week with the prospect of $45 to spend. How could I ever spend it all in one week? The elation was short-lived. First, I had to sell my old fraternity tux. Then I began to charge dinners ordered from the price-side of the menu at a neighborhood drugstore and occasionally I had to borrow 15¢ on payday for subway fare.

At last the realization came to me that the classes were so large, that most of our class-time was spent leaning against the barre, while many groups danced their combinations. With such a multiplicity of teachers, the corrections became contradictory—one day it was "close zee feefth tightly," the next day another teacher would say "open zee feefth and keep zee knees straight." With few exceptions the teachers were generally disinterested in their work. "No one really cares," I thought.

Suddenly the beginner-intermediate class would be invaded by one or two professional dancers and the class would become advanced-professional. Everything would stop while the teacher and the professional vied with each other in a performance equal to and often humorously like that of the two *fouetté* girls in *Graduation Ball*.

Why do these teachers with their international reputations both as performers and teachers seem so disinterested? Why don't they care?

In retrospect, it seems that they are caught in a vicious circle, just as are the students around them. Students such as myself drift from place to place and from studio to studio, never placing themselves in the hands of a teacher long enough to become the "clay for the potter to mould." The teacher would often find herself compromising just to keep the same people in class, for either artistic or financial reasons. The lesson would be geared to the personality and whims of the student, rather than to the needs and disciplines of the student's body and muscles.

With all this drifting of students, the conscientious teacher can seldom realize the ultimate satisfaction of working in a teacher-student relationship leading to the discovery and development of new movement potentialities within the dancer.

Where then are the teachers to receive the stimulus to work? Why should they care?

The drifting dancer is never with a teacher long enough to gain the necessary rapport or confidence in that teacher to see if he or she really can produce results. This is the vicious circle of New York schools.

As if the above weren't serious enough, add to this the frustration of jammed classes with great numbers of students. This makes all-important individual attention an impossibility. One noted teacher-dancer recently remarked to me that to teach in a New York school in the summer is like "trying to teach a can of sardines to dance!"

With much despair and frustration, I determined to find a place for myself in ballet. Whether as dancer, teacher or choreographer, I would find something in dance I could do to the best of my own capabilities, yet not exceeding my own physical or mental limitations. For a while I even toyed with the idea of traveling to Philadelphia to do research on a book dealing with George Washington Smith, the first American *danseur noble*. At least it would be something to do in the field of dance!

Finally New York became unbearable. First, I would go to Detroit to find the right teacher; if not there I would go on to Chicago; if not there I would go to San Francisco. When you get to the ocean on a limited budget, there's not much more you can do except jump in. I approximated that it would take maybe five years to complete my trek across our wilderness of ballet schools. Then I would turn to something else if I still had no future in dance.

Fortunately Detroit had a teacher.

"I can make a dancer out of you, or at least help you find a place in dance."

These words fell on skeptical ears. Two weeks went by and then, expecting the worst, I asked: "Were you being sarcastic?"

The answer was "No," and I stayed.

This teacher and others who have knowledge, imagination and sincerity have what New York does not offer to the dancer: that simple ingredient which, combined with knowledge, imagination and sincerity, will produce a dancer.

They still care! *END*

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**TV** *(Continued from page 26)*

Oct. 8, and an unscheduled Danny Kaye "special" will be no bonanza to dancers. But Harry Belafonte is set for a tentative Nov. 21 show and another later, both to use dancers. There will be two Red Skelton "specials" (there were four last year) and two Jackie Gleason "specials," of which one will be variety and one comedy. Jack Benny may do a variety "special" in Hollywood, and U.S. Steel and General Electric have several tentative dates, some of which will definitely go big on variety. A first Max Liebman show for U.S. Steel is already titled "Step on the Gas." It is a satire revue which will use dancers. Because U.S. Steel has a weekly dramatic show, it is thought probable that four more "specials" it has planned will also be variety. The six G.E. "specials" will include a variety show with Art Carney, and three others, not yet fixed, in the category of entertainment.

The big scare reports of slashes in weekly programs have led managerial offices to comment on the fate of dancers and choreographers should they be partly edged out of TV. The William Morris Agency, representing, among others, choreo. Daniels and ex-Pat Boone choreo. Bill Foster, indicated at one stage that it was preparing to groom and sell some of its TV talent for theatre entertainment or potential directorial stints. According to the Morris agent, a drop in TV assignments for its principal choreos. would not be especially detrimental to them. The demand for certain popular "name" choreos. is greater than can be met, and weekly TV contracts constitute a strain on them that makes almost impossible taking other available work. The "monstrous activity" of the TV weekly shows forces resident choreos. and performers alike to work "under the most harrowing circumstances" (despite good salaries), according to many surveyed, and fewer shows might lead to less pressure and a more relaxed and creative approach. As for dancers, those who wish to be optimistic think that "specials" might play up individual dancers and even give some new young talent a chance to get in, since every "special" hires its own dancers—as opposed to the regular shows, which use the same group of dancers each week.

Clearly, the season's real dance outcome won't be known until all "specials" have evolved. Meanwhile, both NBC and CBS are continuing regular auditions to build pools of variety talent from among promising newcomers. *END*


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**Set #2 — MODERN DANCE**
Martha Graham, Jose Limon, Letitia Ide, Midi Garth, Betty Jones, Pauline Koner, Joyce Trisler, Pearl Lang, Merce Cunningham, Carolyn Brown, Daniel Nagrin, Birgit Akesson, Robert Cohan, Helen Tamiris, Paul Taylor, Glen Tetley, Felisa Conde, Henry Street Playhouse Theatre Dance Co., & Juilliard Dance Theatre Co.

**Set #3 — BROADWAY, TV, FILMS, & POPULAR ENTERTAINERS**
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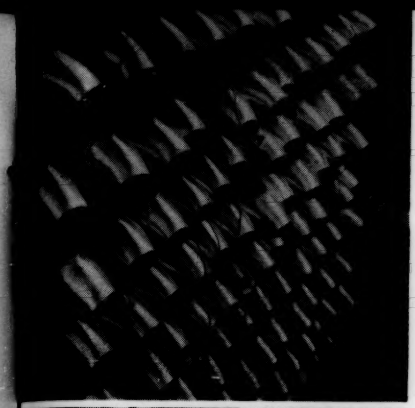

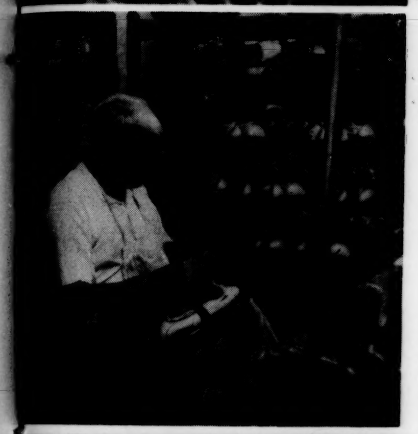

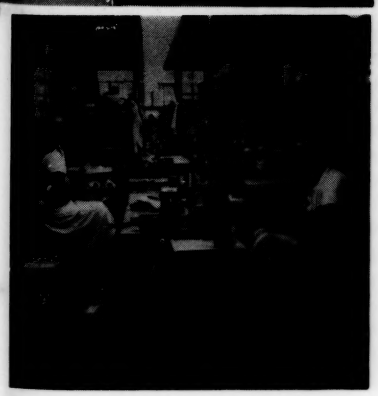

**Personalities in the business of Dance**

# WHO ARE "BEN & SALLY"?

*The pair that isn't there give their names to a thriving company*

*BY DONALD DUNCAN*

If you were to telephone the famous theatrical shoe firm of Ben & Sally and ask to speak to either "Ben" or "Sally," you would discover that there's nobody there by either of those names. Both would turn out to be a helpful, knowledgeable, agreeable gentleman named Harry Fishman. We had often wondered about the mysterious twosome, and we took ourselves to Mr. Fishman to sleuth out the answer.

At one time, long ago, it seems both were real. Back in 1923 when the firm was founded, "Ben" was Ben Goldstein. "Sally" was his partner—except that she was no lady. Sally was, rather, a chap named Salvatore Mastraigo, whom everybody called "Solly." When inventing the company name it was felt that a hint of femininity would be advantageous for a concern which aimed to supply the fancy shoes and accessories for the Broadway, vaudeville and night club extravaganzas of those gaudy days.

Once titled, the business prospered. From the mid-Twenties on, a very familiar credit line in Broadway Playbills was "Shoes by Ben & Sally." In its earlier days the company emphasis was more on custom-made speciality shoes and boots; the boom in ballet had not yet arrived. Operating from locations in the midst of the New York theatre district, Ben & Sally expanded to include a large mail order business as well.

Today, in the regime of Harry Fishman, the headquarters at 619 West 54th Street is preponderantly a mail order set-up, catering to dance teachers and servicing Ben & Sally agencies in shoe, department and dance supply stores across the country. To indicate the range of his customer list, Mr. Fishman read off at random the names of a number of toe shoe and leotard buyers in Africa, the Dutch East Indies, South America and a couple of strange-sounding spots not within our knowledge of geography. A local surprise on the list was the name of F. A. O. Schwarz, the well-known toy firm, which, we learned, carries a line of children's costumes—complete with ballet shoes.

Harry Fishman is an alumnus of 18 years in the ribbon business. As new techniques threatened the existence of woven ribbons, he went to work in the evenings for Miles Shoes. Thus he was an expert footwear man when he became head of Ben & Sally in 1954 (the actual "Ben" and "Solly" having disappeared some time before his arrival on the scene). Today, the firm's catalog "line" includes ballet and toe slippers, character, tap, jazz, acrobatic, folk and square dance shoes, sandals, boots, leotards, tights, opera hose, taps, trunks, T-shirts, practice skirts—in short, the works.

A tour of the Ben & Sally establishment was a rewarding experience. When we paid our visit, the summer "season" was in full swing. The enormous quantities of dancewear being readied for shipment was a sure sign that the autumn dance school openings are upon us.

It was particularly absorbing to watch the shoemakers at work. One's first impression is that this is a scene from a Walt Disney cartoon. Because the workbenches and stools are very low, the craftsmen themselves seem to be miniature people. It is reassuring to note that when they stand up they become regulation-size men. Much of the art of fashioning dance shoes, we are told, depends on the technique of working in one's lap, of holding the shoes with the legs and knees; consequently, it is essential to "work low."

*(over)*

***Left: Behind the scenes at Ben & Sally.***

*Photos by Jack Mitchell*

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*Harry Fishman, head man at Ben & Sally, displays one of his co.'s toe shoes to teachers Yvonne Ernst (left) of York, Pa., and Vicky Sheer of the Bronx.*


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**BEN & SALLY** *(Continued from page 53)*

The manual dexterity and speed of these workmen are amazing to behold. They tuck and pleat and hammer and scrape and bend and twist the pretty pink slippers in a way that is wonderfully forceful, yet marvelously delicate. In less skillful hands these shoes would be worn out before being finished!

The handcrafting of ballet shoes is something that is still passed down from generation to generation. There is no school where it can be learned; the old-fashioned apprentice system remains in force.

Any dance teacher who has ever insisted on a special, rush, emergency order for toe shoes ought to observe the process of manufacture. Then he would understand the reluctance of makers like Ben & Sally to part with their products before they are ready to be worn. We were handed a toe slipper which had just been completed; the boxed toe was very, very soft —in fact, it hardly seemed like a toe shoe at all. Then we examined another which had been finished some days before. The toe of this one was sculpture-hard.

The reason is that the solid one had been allowed to dry normally. In the slow drying process the glue hardens evenly and helps to create the necessary shell of protection. If a dancer were to use shoes too soon she would be unhappy with both the amount of protection and the length of wear. Mr. Fishman told us that Ben & Sally slippers are kept on the drying racks—in shoe forms—for at least three days. After the forms have been removed, they are still kept in the open, under fans, for another ten days. Not until a drying period of about two weeks has been completed are the shoes put into boxes.

There is a significant change which has lately come about in the kind of toe shoe orders received by this firm.

In somewhat oversimplified terms, there

are two principal types of toe slippers. One, primarily for students, has a toe reinforced with a suede tip. This extra layer reduces pressure and helps to safeguard the untrained foot. Professional dancers and advanced students do not like to use such shoes on stage; the suede tips slow them down considerably, and, in order to dance with the proper security, they need to "feel the floor." The satin toe of the professional's shoe is free of extra layers.

In the past several years there has been a sharp increase in the percentage of professional shoes purchased. Three years ago the proportion was about 80% student shoes and 20% professional ones. Now it is about 60% student and 40% professional. The trend suggests that within a year the ratio will be 50-50. The reason for this, says Harry Fishman, is very simple—the boom in regional ballet. With the emergence of more than one hundred local performing companies, dancers are getting the opportunity to get out of the studio and onto the stage.

Of course a whole book could be written about the making of ballet shoes, but the foregoing adds up to the total amount of dance footwear education this layman could absorb in the once-around tour provided by Mr. Fishman. It's a fascinating business. *END*

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### CATHOLIC CLASSES

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It proved so successful and popular that the program was expanded to include extra sessions, plus a dance club. We have ambitious plans to broaden this base to eventually have classes for the serious artist-student too. . . . Our end-of-semester concert included *The Crucifixion, Vox Rama* and *Ave Maria.*

We would like to exchange ideas with other colleges whose program is similar to ours . . .

*Joan Marie Howard*
*Head, Dance Department*
*Molloy Catholic College for Women*
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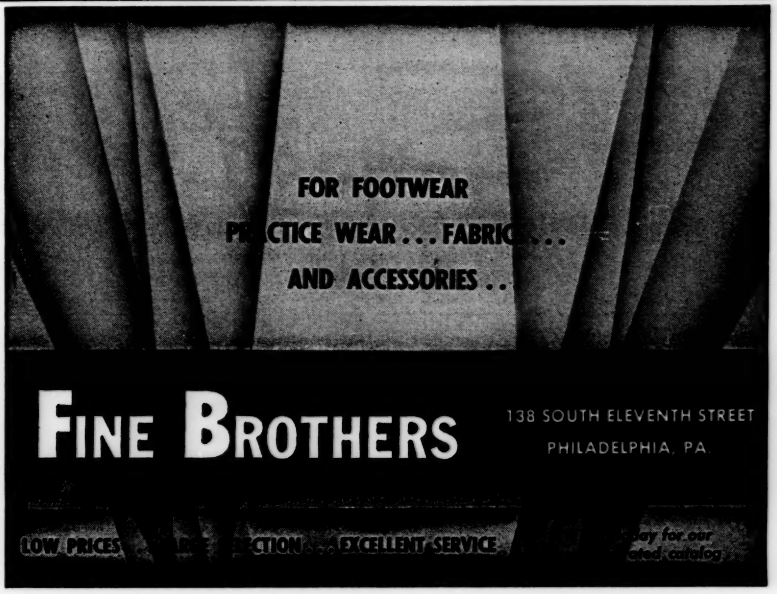

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**ROYAL BALLET**

*(Continued from Page 41)*

There is an ever-increasing emphasis being placed on the full-length classical ballets, and the unenterprising New York repertory (not typical, incidentally, of Covent Garden programs; not yet, that is) shows this tendency in full spate. The short one-act ballet seems in danger of banishment (New York is to have just two three-decker performances during the entire Royal Ballet season), and little enough is being done to produce the old Maryinsky classics in the way they deserve. In Cranko and MacMillan the company has two of the ablest young choreographers in the world, yet their talents are being dangerously under-employed. There are currently more brilliant young dancers than ever, but the company is failing to retain its maturer dancers, and the old experienced artists, who add so much lustre to the Royal Danish Ballet and the Russian companies, hardly exist in British ballet, although here and there the skill of a Leslie Edwards, a Stanley Holden or a Julia Farron bear eloquent witness to their necessity.

Finally there is the problem of not only where the company's policy is leading, but also who is eventually going to formulate it. The time will one day come for Dame Ninette de Valois to hand over the reins of government to her successor, but who that successor will be is anyone's guess. There appears to be no candidate in the offing.

To sum up, what America saw in 1957 was the Royal Ballet at the end of its first phase, while what it will see this year is, if I have read the signs right, the Royal Ballet at the beginning of its second phase. Large-scale experimentation appears to be over, long-term exploitation has begun, and the company is undergoing an exciting period of change. The process was inevitable (all its admirers realized, when they watched the two Birthday Galas in 1956, that they were seeing the end of a ballet epoch), and it is only the speed that is surprising, for it might have been expected that the second period would have unfurled at a more leisurely pace than the first.

Let me stick my neck out and prophesy that the Royal Ballet will have its greatest general success yet in North America. But unless British ballet as a whole—not the Royal Ballet, which rightly or wrongly has now selected its position in the general pattern—can develop a more lively outlook to its art, there may be storms ahead during the next two decades. *END*

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# RECORDS FOR TEACHERS

*BY GERTRUDE HALLENBECK*

"Jazz" is defined in Webster's Dictionary as "a kind of music, originally improvised but now also arranged, characterized by syncopation, rubato, heavily accented 4/4 time, dissonances, melodic variations, and unusual tonal effects on the saxophone, clarinet, trumpet, trumbone, etc." "Dance" is defined as "movement of the body, especially the feet, in rhythm, ordinarily to music." And "Session" is defined as "the sitting together or meeting of a group."

When you combine these words, you have "JAZZ DANCE SESSION," the latest title on the Orion label (Orion LP 101). While the album title is new, the artists behind the release are familiar. The dance section inspiration came from Gus Giordano—a former featured dancer on Broadway in *Wish You Were Here, Guys and Dolls* and *Damn Yankees,* now a well-established teacher and choreographer in the Middle West, and this summer a very popular member of several dance teacher conventions and normal schools. The quintet of musicians who sat in on the session offer some really exciting new beats in the less progressive school of jazz — all composed and arranged by Alan Swain, well-known Chicago bandleader and jazz pianist. The happy collection of ten selections is designed with the dance student and teacher in mind, and is an easy-to-listen-to as well as an easy-to-dance-to album.

Side 1 is perfectly recorded for advanced students or professionals with a fast tempo, off-beat syncopations and beats skinned for action. "Blues for Drums" on band 3 features pleasing piano rhythms with an excellent bongo section that could be used for jazz warm-ups or for progressive floor combinations in the classrooms. "Cha Cha Tropicale," "Drums for Hire," "Jazz Mambo," and "Drums Allegro" complete the first side of *Jazz Dance Session,* and all offer a variety of jazz moods and good musical accompaniment.

The flip side of this record will undoubtedly hold more attraction for teachers whose demands are in the children's jazz field. "Hoot Nanny" on band 3 is a catchy 4/4 easy beat number. "Leap Frog March," on band 4, will tease your imagination with possibilities of a military jazz theme and fade-out ending.

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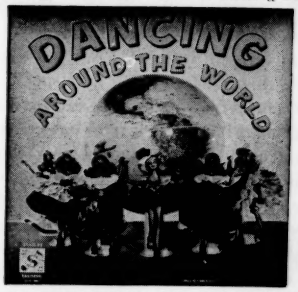


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*by Jack Manning*

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**BOX 10, MANNING**
**Dance Magazine**
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Two of the remaining three bands on Side 2 will put a new lift in your jazz barre and floor exercises and/or double as accompaniment for finished dances. "Beat Drum Beat" (band 2) has a particularly good timpani-timbali section that provides rhythmic material for improvisation. "Lazy Bongos" (band 5) is properly named, but has the slow single beat lead-in section that beginner jazz students feel so comfortable with, and then works gradually into an increasing tempo that ends your class on an exhilarating up-beat.

Choreo, another label that has become synonymous with jazz and the dance man behind the label — Buster Cooper — have also announced a first with their LP album CH 200, called "PERCUSSION SUITE." The teaching experience of Buster Cooper insures the success of using the specially created drum rhythms on the A side of the 12-inch record in your school. All of the records have been tried and proven before being released. The record begins with a fast, sharply accented 6/8 rhythm. The second band changes to a slower 4/4 jazz beat, followed by a hauntingly beautiful slow blues movement. The last section, a samba, has a tremendous build-up ending. All of this marvelous music would almost seem to be adequate for one recording, for each of the sections on the No. 1 side are full dance length, but the B side is equally fine, using all four of the rhythms combined into a complete jazz ballet. Choreo's catalog lists individual routines as being available for each rhythm, plus the complete jazz ballet in note form. Many months of material are yours with the purchase of this album and the printed notes.

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**LLOYD** *(Continued from Page 43)*

monitor into a fairly large and well followed feature). And she had the spiritual security of her lifelong belief in Christian Science. It is probable, therefore, that hers was the "tragic sense of life" of the poet—for a poet she was in outlook and in creative response.

But she was a poet imbued with a practical sense of her own identity. Throughout the scrap books that she kept of her writings there are fiercely scrawled comments aimed at the potential reader, researcher, or anthologist. A picture of gamboling children accompanied by a saccharine caption bears the elucidation, "This bunk not written by M.L." Typographical errors, her particular "bête noire," prompted a wide variety of explosions.

Under a rather garbled article about Lincoln Kirstein she scribbled, "General hash made by copy reader, proof reader, and compositors." Beneath a review of Jane Dudley in which a verb had been misprinted, she wrote melodramatically, "This is why I refuse to go on." And over another piece she wrote, "Typos give me the hypos."

It is rare to find a critic as consistent in basic point of view as Margaret Lloyd — and as angelically free of personal favorites. True, there were certain dancers who gave her special joy. Yet the amount of space they received never became disproportionate.

Of her favorite ballerina, Alicia Markova, she said in 1945: *Markova, in her quiet way, again demonstrated her total supremacy in her roles. Her Juliet was lyrical, tender, and deeply moving . . . As Taglioni in the "Pas de Quatre" she again unaggressively excelled . . . It is Markova's special quality of inner repose, a basic restfulness and illumination of the spirit, as well as her ethereal lightness and complete unobtrusiveness of self, that lifts her above all her contemporaries . . .*

Of Eglevsky, her male favorite, she said: *It sounds silly to say that he danced divinely, but that's just what he did. A big man of impressive and handsome physique, he ascends into the air like a balloon. His beats coruscate. And those famous slow turns of his are breathtaking.*

Six years later, she still remained true: *But then along came Andre Eglevsky, like a lion roaring . . . His slow, sustained spins and drifting cabrioles, his easy domination of the air, carried all before them . . . Within the classical area, there is no male dancer extant like Eglevsky.*

The artist for whom Margaret Lloyd felt the greatest affinity was Doris Humphrey. It was a philosophical affinity, as well as a kinesthetic one. When Miss Humphrey's book, *The Art of Making Dances* was published last year, Margaret Lloyd wrote in her review, *She stood for the humanistic approach against the mechanistic abstractions of today.* In a sense, she was writing of herself, for she was never completely happy with a dance work unless it revealed a further level in the quest for human values.

With this as her basic point of view, she was, from her very first *Christian Science Monitor* piece in 1931, strongly pro-modern dance. And although her tolerance widened with the years, and she became more and more interested in ballet, she never completely enjoyed the works of Balanchine. The works of Antony Tudor were more sympathetic to her.

She set her credo in 1935 with:

*The widening stream of modern dance is fed by many tributaries. Like the painter who forgets today's picture when it is done, to bend all his energies in new directions which are an outgrowth of the old, the artist-dancer is continually struggling toward an ever-receding goal. It is this perpetual seeking, this divine discontent, that makes the modern movement so smiting in its onward drive, so disrupting to the established order, as all growing things must be.*

Seven years later, in a review of the Spanish dancer Carmen Amaya, whom she appreciated as a personality but did not find creative, she commented: *It is a strange one-way internationalism that makes so much ado of an imported performer of limited if very positive abilities, while neglecting the great creative American dancers who have something of substance to offer, to communicate, but, alas for them, on a non-profit-making basis.*

And by contrast, in evaluating the first season of the Ballet International in 1944, she dismissed their offerings with: *The novelties were all looking backward to the hokum and hamistry of other days . . . there was no subtlety, no communication of the spirit, no elation, and very little imagination, in any ballet seen by this writer. It all harked back to things outgrown, savored of things the enlightened world is battling in agony to destroy.*

Between 1940 and 1960 there was some evolution in her understanding of Balanchine's approach. But essentially he fell outside of her concept of dance as the expression of human emotion, human need, human contact. Of the 1940 Ballet Russe production of *Serenade* she wrote:

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*This ballet is Balanchine at his trickiest, striving, in his idiom of high-style preciosity, for effect. The effect is artificial.*

Eleven years later, unlike at least two other dance critics whose admiration for *Serenade* grew with time, she was still to write: *Stripped of its enhancements—the shimmer of articulating arms and legs in softly lighted blues, the intelligent dexterity of its dancers, and the unobtrusively well-played score—we have merely a series of exercises in music visualization (not interpretation or revelation), embroidered with typical Balanchinisms.*

*Serenade* was not the only object of Margaret Lloyd's disapproval. In 1946 she wrote: *Calm and detached indeed appeared Balanchine's "Concerto Barocco" . . . This work . . . in its present state eschewing costumes and decor as well as story, humor, poetry (or any other manifestation of the human spirit), is not very new either . . . The designs were clear-cut, likewise the execution . . . But what have you? An exercise in the mechanics of music. Yet there are music lovers who will place hand on heart, roll eyes heavenward and sigh over it as if in rapture . . .*

*Balanchine's works, like certain processed cereals . . . may be full of "locked-in goodness," but this goodness, in the sense of spiritual richness, remains locked-in and well out of sight for this writer . . . They leave out the heart of the matter—emotion and communication. His is an art of repression, one feels, rather than restraint, and this repression forces up odd, sometimes absurd concepts in his choreography.*

By 1951 her attitude was beginning somewhat to soften: *A stageful of skilled and attractive dancers in action is a wonderful sight. Balanchine's musical plottings, as defined by them, can be supremely enjoyable — whether in the revered "Serenade," the sunny and spirited "Symphony in C," with its faintly romantic interlude, or in the neatly vivacious and playful "Bourrée Fantasque," or in the neatly linear "Concerto Barocco" and bright, staccato "Symphonie Concertante," recently revived, and the buoyant "Divertimento," with its impression of spontaneity, as if the eccentric and difficult technique were no work and all play.*

Margaret Lloyd's constant quest for human values made her strongly interested in dancers and choreographers as people. And her interviews, combining as they did a knowledge of the subject and a woman's eye for personal detail, made those who were interviewed come quickly alive.

*(Continued on Page 62)*

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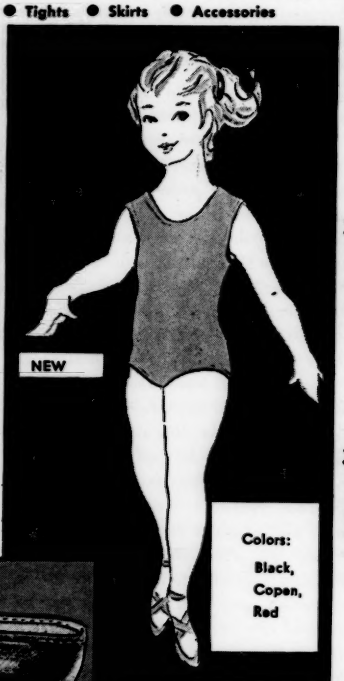

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**LLOYD** *(Continued from Page 61)*

Two small paragraphs about Val Valentinoff, interviewed in 1944, paint a full picture:

*While he was in Boston, he attended matinee performances of the new shows, the Ballet Russe de Monte Carlo, the Boston Symphony Concerts, and a Sunday evening performance of the Bach St. Matthew Passion. And when I talked with him he was going to get up early the next morning to see the Chinese collection at the Art Museum.*

*He met me with a bundle in his hand—hose he had bought in Filene's Bargain Basement. And when he left me he was going to look for shirts at Raymond's (which is not exactly Sulka's).*

Although to the very end of her life her love for dance made her a bit starry-eyed about it, this attitude rarely penetrated her contacts with dance personalities. There is nothing bedazzled about the following portraits of Danilova and Eglevsky:

*Alexandra Danilova dances, not only as if she meant it, but as if she must; as if the dancing moments were the top moments for her. Her performance is charged with effervescence. She makes a sparkling entree, she alights, she sparkles again—a glittering Fire-Bird of Ballet . . .*

*I had always wanted to talk with this charming, vivacious dancer — to glimpse for myself what the thoughts might be that set her into motion. So when I went backstage to make an appointment with Alicia Markova and found these two prima ballerinas . . . occupying the same dressing room, it seemed a seizable opportunity.*

*A serious discussion of the dance was what I had in mind, her estimate of certain ballets, certain roles, to hear in words that I could put down in black and white what I instinctively felt ballet must mean to her—*

*I might as have well have tried to discuss the cosmos with the Fire-Bird herself, or to pull apart the Nightingale to see what it was made of. Danilova was selecting jewels for her first entrance as a noble guest . . . in "Vienna-1814" . . .*

Of her much-admired Eglevsky she wrote: *I remembered him so well that first season in Boston. And what I remembered most was seeing him backstage, at rehearsals, a slight boy, and hearing him cry "Mamoushka" in a whiny voice, like a baby, I thought at the time. He was hardly more than that. There was a strong cast of mothers those first years the Ballet Russe visited America . . .*

*And now Eglevsky sat opposite me in Sol Hurok's office, a big, strapping fellow with the physique of a football player; and the thoughts behind his piercing blue-gray eyes with the faun-slanting eyebrows, I could not quite get at.*

Sometimes with that intuition, which for want of a better word, one calls "feminine," she could reveal a subject as few writers have done — and with rare affection. Tudor was one of these fortunate ones, in a charming interview called *Tea with Antony Tudor:*

*"I am not a very good dancer," he said with unaffected modesty, the young Englishman, Antony Tudor, who had thoughtfully invited me to tea.*

*We were somewhere in Radio City, in a little basement tea shop, after a matinee performance of the brilliant new Ballet Theater, where Mr. Tudor was filling his first American engagement.*

*Just inside the stage door, word had gone up in an elevator that I was waiting to see him, and in half a minute Antony Tudor had come running down the stairs, in dressing gown and slippers, and suggested tea after the show.*

*That is only one reason I associate him with the outgiving gesture. He met me with arms extended toward a handshake, yes. He offered me, a stranger, tea. But this openness and outwardness is the mark of his work. His dancing and his ballets are not the kind that say, "Look at me, see how clever I am." They are the kind that say, "Dear spectator, here is something for you. I hope you will like it." . . .*

The interview concludes with: *The muffins were gone, though I had not been conscious of eating them. The teacups were empty, though the cream of courtesy remained. Chairs were stacked on the long counter. The clerks were waiting to leave.*

*As you can see from what is recorded here, it was quite a substantial tea.*

Perhaps the most reassuring element in Margaret Lloyd's development as a critic —the element that identifies her as the artist she was—is the fact that as she became older, and was plagued by loneliness and ill health, there was no diminution in the vigor of her writing. On the contrary, some of the pieces she wrote in the last two years of her life stand among her finest.

The last review she did for the *Monitor* was of the Roberto Iglesias Company. It appeared in the February 29, 1960 issue. After she wrote it, she lay down to rest and died in her sleep.

*(Part II next month)*


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**BOOKSHELF** *(Continued from page 15)*

Jamaica, the French West Indies, the Netherlands West Indies, and the Virgin Islands, but I can assure the reader that they are simply excellent. The final chapter, "Future of a Folklore," is in its own quiet way a *tour de force.* Illuminating questions are asked and cogent answers given, a fascinating example of emotional conflict in class reactions to Afro-Caribbean dancing is annotated, and the crucial problem of what the mamboists call "soul" —the emotional element in dancing — is explored: "It cannot be put on paper. The great drawback of any notation, musical or dance, is that the best musician or the finest choreographer can only write a mechanical description; the ability to make dance or music live is the concern of the performer."

As for negative findings, let me list them quickly at random: (1) On page 70 the listing of the famous *batá* drums is in error. (2) Translation of Spanish lyrics, I think, is best rendered in terms of literal fidelity. Thus I would have preferred "morningstar" for *lucero* (instead of "brightness"), "in the infinite" for *en el infinito* (instead of "in heaven above"), and so forth. (3) In view of their worldwide impact, it is surely lamentable that no description of mambo or cha-cha-cha was given; they merit as much attention as the merengue. (4) Typographical errors mar a few pages. But these are minor points. *Dancing Gods* is an altogether superior volume and deserves the highest possible recommendation. *END*

**IN THE NEWS**

United Press Int'l

***SIBLINGS ON FILM: Ballerina Gerd Andersson (right), of the Royal Swedish Ballet, and sister Bibi Andersson, well-known for her roles in Ingmar Bergman films, enjoy reading about themselves in a Stockholm publication that tells of "Carnival," their first movie together. Dancers decorating home walls include Milorad Miskovitch, Tanaquil LeClercq and Nicholas Magallanes, Svetlana Beriosova.***

**REVIEWS** *(Continued from page 31)*

*Seaborn* found the dancers reaching, stretching, and falling restlessly in a world of blue and green and shadow. There was something pristine in their style. They lacked the sensuousness of the sea.

*The Pass* was, we understand, markedly improved by the time it reached performance. In the version that we saw, Miss Turney, as a sphinx-like creature, inhabited a handsome set-piece (designed by Walter Martin) consisting of horizontal planes and a stylized tree that cast multiple shadows upon the back wall.

Miss Turney and Mr. Cohan seemed to be seducing each other with their minds on something else. Finally, as she peered into an illumined declivity, he stole away through the closing curtains. When these were fully closed, a strangled scream hurtled through the theatre. Was it the sphinx-woman or some mutually selected victim? We could not tell.

Perhaps the most satisfying element of Talley Beatty's *The Road of the Phoebe Snow* is its innate elegance—the way in which it expresses the sordid world of along-the-railroad-tracks in movement with a soaring loveliness of its own. When the women leap into the men's arms, their abandon is not flaccid but catlike. When the men lunge in fistfights, they have a handsome stylized formality.

Mr. Beatty has made inspired use of his dancers, and they have responded with inspiration of their own. They deserve mention: Candace Caldwell, Georgia Collins, Joan Peters, Altovise Gore, Jerome Jeffreys, Herman Howell, Nat Horne, Charles Moore, and the choreographer.

*END*

**IN THE NEWS**

*ORIENTAL OCCIDENTALS: The Virginia Garrett Dancers of Cincinnati gave a series of recent concerts throughout Ohio, presenting dances of Japan, Hawaii and the Far East created by Miss Garrett following her travels in Asia last summer. L. to r., standing: Glenda Green, Joyce Byar, Pat Rader; kneeling: Janeice Hashimoto, Marilyn Bicher, Carole Giver.*


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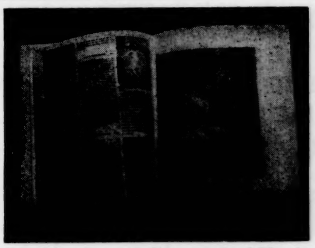

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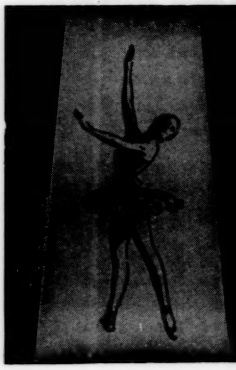

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# THE AFTERMATH

*BY ANTONIA DOBROSLAVIC*

Sand, water and sun have by now taken their toll. Those who so joyfully indulged themselves must see to repairs on face, arms, legs and feet. The skin is undoubtedly brown—but also dry. The feet probably are resenting the confines of shoes and hose, having been happily free of both for awhile, but roughened heels and soles are probably catching hose and making nasty runs.

As a rule it takes careful, assiduous tending to bring the skin back to healthy, normal pliancy. Fortunately there is a new way to solve these problems almost with the first application. Pretty-Up Cosmetics has a facial skin awakener which will noticeably accomplish the desired results. It can be used at any time, before applying make-up, or at night prior to night cream applications. It is a lotion which removes dry, lifeless skin cells and reduces enlarged pores and minor skin blemishes. The skin is left radiantly toned and firm.

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Our male readers, many of whom cannily apply to themselves the sections in this column most suited to them, will find this product worth using. Calloused and roughened skin is neither attractive nor hygienic.

July's column on travel evoked requests for a special column on travel suggestions for men. This we will do in a future issue. In the meanwhile, if you're going anywhere, remember that comfort and simplicity are basic in approaching this (and, in fact, almost any) subject. To eliminate excess baggage, taking along only essentials, and to enjoy as much physical comfort as possible while traveling are first rules in making a trip. Keep clean, fresh and cool, and most situations can be enhanced for true enjoyment. *END*

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**TAP SERIES**

# TAP DANCING

*By PAUL DRAPER*

I love to dance. I love being a tap dancer, and I love doing tap dancing.

But I am ashamed of most of the tap dancing I see at schools and conventions. I am ashamed of how it is taught, how it is performed, and how it is generally considered as a form of dance expression.

I have taught at several of the conventions this summer, and have had an opportunity to be an eye-and-ear witness of the facts which have led to the above conclusions. This does not mean that there are not many very sincere and hard-working tap teachers. There are. It means that because of inadequate training and lack of demand they have developed only the lowest level of their possibilities.

Tap dancing is a beautiful and exciting form of dance. There is no valid reason why it should be relegated to amateur shows, or disregarded altogether as if unfit to be taught, learned or performed.

At one of the conventions I received a letter from an especially serious teacher who is concerned about this subject. Her letter asked me many questions which I would like to answer now.

Anyone who thinks tap dancing is of the same value as baton-twirling or rope-skipping can stop here, for both she and I consider tap dance an art.

The first question is: *How do you think the method of teaching tap dancing can be improved in schools?*

It can be improved by teaching students how to dance instead of teaching them routines. In my opinion an instructor whose class consists of working on routines has no business teaching dancing at all. Not every student can learn to dance —perhaps very few can—whereas almost anybody can learn a routine, if it is simple enough. Very few students learn how to dance no matter how you teach them. Those who can should have a chance to, and they never will if they learn only routines.

Before beginning to study tap dancing a student must have some sense of coordination, body control and rhythm. The first two can best be acquired by studying ballet, and rhythm can best be acquired by studying music. So, I would insist on at least a year of ballet before starting to tap dance, and at least six months of rhythmic training during the

same period. Now how long is a year? It isn't once a week for sporadic periods, with a four-month vacation thrown in. It is, at beginner level, at least twice a week, preferably three times, for an hour or an hour and a half each lesson. That's 104 to 156 hours a year. Say 125 hours in ballet and about 60 in rhythmic training. That is not very much, though I meet people who claim to have been studying six or seven years who haven't spent much more time than that and consider themselves at practically professional level.

The student should now be able to walk neatly, raise an arm with an opposite leg, do a pas de bourrée and count to four in time with a simple piece of music, or even to three if the need arises. This student knows the difference between front and back and right and left, knows how to do a pirouette, though perhaps cannot perform one yet, and can jump high enough to do a changement without bending the knees and with pointed feet. This student can move around a medium-size floor space with grace and flexibility, not necessarily doing specific steps. Now aware of posture and alignment, she can begin to study tap dance.

This is the first step in improving the method of teaching tap in schools. It eliminates the outstanding mistake of attempting to learn to tap dance without any other dance training, the inevitable result of which is to flail around like an intoxicated chicken.

The next step is to consider tap dancing seriously and to teach it methodically by beginning with exercises instead of with steps. I have, many times in these columns, detailed the exercises I think most effective, both physical and rhythmic. It is essential that they be practiced diligently and that they be done with arm and body movement at the same time. As an example, consider shuffles. Almost every tap teacher I have seen teaches a student to throw a shuffle with a loose ankle and make two sounds. This results in a student learning to make two sounds all right, but always the same two sounds. The sounds made with a shuffle should be controllable to any shape and speed you desire. This can be accomplished only through thousands of repetitions of brushing outward from sur le coup de pied and inward to sur le coup de pied with a straight, pointed foot. Front, side and back. This is not how you *dance* a shuffle. This is how you learn to develop and control the muscles which enable you to dance a shuffle. *(More next month)*

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## TALK OF THE TRADE

*BY TONI HOLMSTOCK*

These days the tape recorder is almost as important to the dance as is the music that is played. Most teachers have found that this method of providing continuous music is very satisfactory, especially when compared to working with indifferent musicians. And, it saves plenty of wear and tear on records. The use of fully orchestrated works for rehearsals as well as performance results in better and more professional performances. In fact, the only drawback so far has been the fact that tape recorders have been expensive. But now the market offers more and better machines at moderate prices.

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Model SS461 lists at $349.95. MR111, at $89.95, is one of the lowest priced high quality tape recorders available.

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The other new Telectro units are: Model MR121, a deluxe monaural recorder-reproducer listed at $109.95; Model MR241, a customized monaural masterpiece, listed at $179.95; and Model SR441, a sub-professional customized monaural-stereophonic console with dual amplifiers and speakers, at $239.95. *END*


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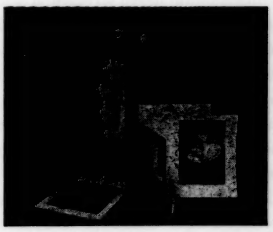

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*(Continued from page 5)*

the Sahara . . . The **Eber Lobato Dancers,** who have been appearing with Dean Martin at the Sands join the George Burns Show at the Greek Theatre in L.A. . . . "Destry Rides Again," starring **Gene Barry & Monique Van Vooren,** choreography by **Michael Kidd,** is a hit at the Riviera.

ROY CLARK

**SAN FRANCISCO AREA NEWS**

"Ballet 1960" had such a successful premiere that 2 repeat perfs. followed at **Contemporary Dancers Center,** July 29-30, and members hope a tour can be planned despite possible conflicts of **San Francisco Ballet** duties for some. Perfs. served, among other things, to introduce the SF Ballet's bounding dancer, **Michael Smuin,** as choreographer. Of his 4 works, his jazz no's were generally accounted the most successful, though his "Trois Couleurs" (Offenbach) was praised for effective new ideas in movement and interplay among the dancers. Influence of **Lew Christensen, Balanchine & Robbins** showed up, but what's the harm in that? Christensen contributed a "Divertissement d'Auber" in his characteristic style. **Jeannde Herst's** "By the Side of the Freeway" was credited with originality in social satire and an engaging sense of comic pantomime. Smuin's "Session," combining jazz & modern dance idioms successfully, displayed another side of **Sally Bailey's** talent, in supple jazz movements, and introduced **Zack Thompson,** primitive dancer, to ballet. Jeffreys Hobard was managing dir.

**May O'Donnell's** workshop at the U. of Calif. drew dancers & teachers from all over the state. Several of them, plus members of her NYC co., were used very successfully in concerts at U.C. July 22-23. Next she gave a master class July 25 at Oakland City Coll., sponsored by the Oakland Recreation Dept. **Frank Shawl & Victor Anderson,** former members of her NYC co., who danced in these concerts, are teaching at their own **Modern Dance Center,** Berkeley . . . American Academy of Asian Studies has a new building in S.F. with an auditorium seating 500. **Shivaram** is teaching Hindu dance there and **Louise Lightfoot** teaches Manipuri, or Meitel Jagoi, as she calls it. Her "Dance Rituals of Manipur" has just been published, and Folkways Records has issued recordings she taped in Imphal, Manipur.

**Contemporary Dancers of SF** premiered "Hedda Gabler" along with repertoire works, "Ebony Concerto" & "Oracle of the Branch" at their Center July 21-23. 'Hedda' reportedly adhered to J. Marks' established visceral style, though it was somewhat more restrained than previous prods . . . **Carolyn Parks & Leona Norman,** co-dirs. of **Bay Area Ballet,** reported on a recent visit to the Soviet Union Aug. 9 at the SF Museum of Art. The Soviet Minister of Culture had invited them to study teaching methods at the **Bolshoi & Leningrad** schools.

**La Mariquita** writes from Madrid that she has been studying bullfight in Barcelona with Petrucho, retired matador, the Jota Valenciana in Valencia with **Maestro Talon** and Flamenco in Madrid with **La Quica.** . . . **Ronald G. Davis &** troupe claim to be the only professional mimes in residence in SF. Davis is now working in a directorial capacity with Actor's Workshop in SF. His own SF studio is at 85 Brady St. . . . **Teresita Osta & Paco Suarez** were guest artists and **Loreta Garcia** featured by **Chinin de Triana** in his Arte Flamenco at a mid-summer festival at Sigmund Stern Grove July 31.

CLIFFORD GESSLER

**SOUTHERN CALIFORNIA NOTES**

"Turning Point," **John Butler's** work premiered at the Idyllwild Arts Foundation, seemed like a turning point for modern dance hereabouts. It is unfortunate that it cannot be encored immediately in L.A., where thousands of young dancers have yet to see their first modern work of stature. 45 uninterrupted minutes of mounting tension were followed by 5 minutes of resounding applause for dancer & choreographer.

Butler was invited to create "Turning Point" by Max T. Krone & Eugene Loring, to celebrate Idyllwild's 10th anniversary, and the 5th of its **Contemporary Dance Workshop.** Soloists were: **Carmen de Lavallade, Bella Lewitsky, Carl Ratcliff & Bruce Hoy.** Supporting: **Michelle Abele, Melanie Alexander, Karen Deutsch, Nancy Clare Fischer, Lynda Palmer, Emmy Lou Parmenter, Wanda White, Wayne Davis, Jerry Herndon & Joe Stember.**

The brittle brilliance of Miss Lewitzky's technique was ideal contrast for Miss de Lavallade's female roundness and ease of movement. "The idea of the ballet," Butler stated, "is the emergence of individuals from the morass for a few moments of happiness before the complications that return them to the morass." So rewarding a work as "Turning Point" will undoubtedly be repeated.

Both Miss de Lavallade & Miss Lewitzsky are former **Lester Horton Co.** stars, yet this was their 1st appearance together. Carl Ratcliff, Miss Lewitzsky's partner for several seasons, is also a former Horton dancer. 19 members of the present co. came from L.A. for the opening.

Music was by Charles Mingus, Peggy Glanville-Hicks & Duke Ellington.

Greek Theatre's "Ballet Festival of Two Continents" off to a flying start with a brilliant **NYC Ballet** 2-wk season. The new "Figure in the Carpet" pleased all except those looking for a new "Scheherazade." **Melissa Hayden** repeated her "Medea" triumph; **Jillana's** "Souvenirs" vamp was the comedy highlight of the season; **Violette Verdy** danced the sleepwalker in "Night Shadow" with dramatic awareness which gave the whole ballet reality. **Francisco Moncion's** partnering in "Symphony in C" was fine; **Jacques d'Amboise** had some of his most stylish moments in "Swan Lake" & "Stars and Stripes;" **Edward Villella** was a constant joy, his musicality as inspiring as his elevation. Dancers in the audience couldn't stop

*(Continued on page 73)*

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*(Continued from page 71)*

talking about the superb perf. given "Interplay." Of local interest was seeing that the NYCB's speeding up in presenting **Lew Christensen's** "Con Amore" heightened the comedy values but at the sacrifice of the wonderful period atmosphere the work holds when performed by the **SF Ballet. James A. Doolittle** is to be congratulated on giving L.A. its most impressive dance season to date. Dance episodes in the programs of the **Grand Kabuki** were a revelation to many. Royal Danes, following NYCB, are presenting 200 years of ballet in a single perf., from **Galeotti's** "Whims of Cupid" to **Birgit Cullberg's** "Moon Reindeer."

**David Lichine** had complete success with his Evening of Ballet at Santa Monica Civic Aud. His careful reworked "Homage to **Michel Fokine,**" though patterned after "Les Sylphides," has strong individuality. **Tatiana Riabouchinska** was at her best in this and in the Fokine choreography for an excerpt from "Paganini." **Gloria Tanner & Dana Bond** danced commendably. Star of the eve. was **Barbara Lloyd** in Lichine's "Violin Concerto" (Prokofiev). Miss Lloyd may well be the only ballerina to come out of retirement once annually and give a thrilling perf. . . . **Pia Gilbert,** vacationing in Europe, saw **Gene Kelly's** new "Pas de Dieux," was radio-interviewed in Germany about her Music for Modern Dance at UCLA, and shop-talked in London with Dance Mag's Clive Barnes . . . **Celia Landell,** classmate of **Violette Verdy** in **Marie Rambert's** London classes, had the pleasure of renewing old acquaintances backstage at the Greek Theatre. Miss Landell has a school at San Luis Obispo where she presented her pupils this season in "Cinderella" . . . **Chrysti de Becker** made her debut as a Little Girl in **June Morris-Haidor de Becker** choreography for "Oklahoma!" Chrysti's parents, de Becker & **Linda de Valero,** were the Curley & Laurie of the Dream Ballet . . . Long Beach Civic's "Plain and Fancy," best prod. to date, had **Al Ruis** choreography and the pleasant debut of 11-yr-old **Tony Parker** as a Miller Boy.

**Ruth Beckford's** UCLA concert was more academic than theatrical. Her choreography, however, is constantly evolving, and her co. is well disciplined. A master class Miss Beckford gave at **Al Ruiz's Dance-Drama Center** was well received . . . **Angiola Sartorio** presented **Rhoda Winter Russel** in her dance therapy lecture-demonstration, Motion & Emotion, at her **Int'l Summer Dance School,** Corona del Mar . . . **Sandi Conant** married to James Lee Dunwoody July 3 in L.A. . . . . **Margarita de Saa** married to L. A. dancer **Vanya Mishvek,** Aug. 4 in Havana. Now in **Ballet de Cuba,** they met in the co. at Greek Theatre . . . "Flower Drum Song's" dance cast hosted in Hollywood Hills home of **Harriet & Al De Rae,** honoring homecoming students **Betty Kawamura & Helen Funai.** Tokyo-born **Yoshiko Kuzutani & Yazuko Hashino** were reunited at the party. JOHN DOUGHERTY

**WASHINGTON AREA NEWS**

The Washington dance season begins when **Escudero** opens his farewell tour here at Lisner Aud. Oct. 4. The **Royal Danish Ballet** follows Oct. 13-14 . . . **Erika Thimey** returns from teaching classes on the West Coast to begin rehearsing the **Children's Dance Theatre** for fall perfs. which open Oct. 15 in Ithaca, NY . . . **Hedi Pope** back from teaching at the Ecole d'Humanite in Switzerland.

New dance faculty at area schools: American U., **Gay Cheney;** Mt. Vernon Jr. Coll., **Phyllis Legters;** Erika Thimey's Dance Theatre, **Gayla April Land, Virginia Freeman,** and **Sonja Dragomanovic** heading a new ballet dept. Leaving the D.C. area are: **Rona Sande** for William and Mary; **Claire Mallardi** for Boston; **George Mozer,** for the touring co. of "My Fair Lady," which has just ended a 9-wk. run here; **Elina Mooney** for Sarah Lawrence Coll. Miss Mooney & **Jefferson Ann Miller** performed in **Charles Weidman's** co. at the **American Dance Festival,** New London, Conn.

VIRGINIA FREEMAN WEIL

**LONDON DATELINES**

**Ballet Rambert's** annual season opened July 18 at the Sadler's Wells Theatre with as much creative vitality as ever. Highlight of this year's season was a handsome new prod. of **Bournonville's** "La Sylphide," July 20. The famous Danish classic was staged by Swedish ballerina **Elsa Marianne von Rosen,** closely following the **Royal Danish Ballet's** original prod. This was the first time a full-length Bournonville ballet has been given here by a native co. This major acquisition to the British repertoire proved a tremendous hit, setting the seal on **Marie Rambert's** 3rd decade in British ballet.

In addition to Miss von Rosen's skill as a producer, she also scored most markedly as teacher & dancer. During the 3 rehearsal weeks she succeeded in giving the Rambert dancers something above just a semblance of the Bournonville style, so that the co's perf. had an authenticity and authority quite remarkable under the circumstances. Miss von Rosen danced the Sylph herself, with touching pathos and charm. Her dancing had a finely wrought delicacy and that particular radiance we associate with Scandinavian dancers. **Flemming Flindt,** as James, returned to London in triumph. Here was a James almost worth ranking with **Erik Bruhn.** Firmly characterized, brilliantly danced, this convincing Caledonian Danish star did much to insure the ballet's 1st night success. Almost equally commendable was **Gillian Martlew's** cleverly realistic mime portrait of Madge, the Witch. Others of the home contingent who did exceptionally well: **John Chesworth** as a stalwart Gurn and **Shirley Dixon,** an adorable Effie. **Kenneth Bennerman** and, particularly, **June Sandbrook,** were outstanding for the skillful way in which they absorbed the niceties of the Bournonville style. The 2 principal roles were also danced by the delightful **Lucette Aldous** & Bannerman, the 1st Scotsman ever to dance Scotland's most famous ballet hero. Both these perfs., were well received though I, personally, felt they needed a little more experience and, in Bannerman's case, a little more fire.

The 1st London perf. of **Norman Morrice's** "The Wise Monkeys" was given on the July 18 opening of the Rambert season. After this young choreographer's "Two Brothers" & "Hazana," "The Wise Monkeys" was a distinct disappointment. A would-be comedy about love, innocence & experience, the ballet flopped, despite a good moment or two which spoke out clearly for their creator's talent. Probably the principal stumbling block was Morrice's choice of music, Shostakovitch's Concerto for Piano and Trumpet. Decor & costumes by ex-Slade Coll. student Ralph Adron were not overly-helpful, but the ballet was ably performed by Aldous (given a peach of a part), **John O'Brien,** Martlew & the choreographer. The rest of the repertoire included both of Morrice's earlier ballets, which improve with keeping, and the now traditional **"Tudor** Evening." In this, "Lilac Garden," "Gala Performance," "Judgment of Paris" & "Dark Elegies" were below their peak. There is no doubt that the co. urgently requires Tudor to rehearse his own works. Even so, these 4 ballets still provide a matchless evening of entertainment.

**London's Festival Ballet** opened at Royal Festival Hall July 19 with the 1st London perfs. of **Serge Lifar's** "Bonaparte a Nice (1796)." It gave a very bad start to the season, as it must be among Lifar's silliest ballets. The story has Bonaparte riding into Nice on a hobby horse (literally), smartening up the local militia, having a brief, inconclusive affair with a girl in an orange grove (surrounded by "orange-tree maid-

ens"), then going off again to find fame and fortune. It is a ballet of awe-inspiring trivality, and the main dancers unfortunate enough to be involved were **John Gilpin, Marilyn Burr & Vassilie Trunoff.** Other of the season's ballets have shown the co. in a far better light, particularly **Jack Carter's** "The Witch Boy."

Two ethnic dance co's visiting London recently did not enjoy much success. **Javier de Leon's Mexican Dance Co.,** July 18, split its program into 2 halves — an exploration of Mexico's pre-Hispanic past, and a less pretentious but more engaging session of Mexican cabaret. Costumes were colorful, but dancing was uninventive. The **Voodoo Dancers from Haiti,** July 29, led by **Mathilde Beauvoir,** based their show on a reproduction of an apparently authentic Voodoo ritual. Despite the show's sensational aspect and the primitive abandon of the dancers, it was insufficiently theatrical for an entire evening.

CLIVE BARNES

**NEWS FROM DENMARK**

**American Ballet Theatre's** 2 perfs. in late July at Tivoli Concert Hall, Copenhagen, scored a tremendous popular success. Repertoire ("Theme and Variations," "Lady from the Sea," "Fancy Free" & pas de deux) let the co. show off its galaxy of brilliant stars, most of whom had never before appeared in Denmark. **Toni Lander & Erik Bruhn,** acclaimed for their perfs. in the **Balanchine & Cullberg** ballets, brought down the house with a stunning "Black Swan Pas de Deux." American performers winning attention were **Lupe Serrano, Maria Tallchief & Igor Youskevitch,** all of whom lived up to their universal reputations. The cancellation of "Fall River Legend" brought great disappointment . . . Another July highlight was **Jose Greco & Co.** at the New Theatre.

The **Tivoli Pantomime Theatre** scored a well-deserved success with **Erik Bidsted's** new ballet divertissement,". . . og Dansen gar" ("and the dance is on"). Visibly inspired by Balanchine & **Robbins,** the work is a sparkling concoction of various styles from 1890-1960 . . . Another Tivoli success was the appearance of students from the Teatro Universitario Ca' Foscari, Venezia, who delighted the audience with "commedia dell'arte" pantomimes . . . Kobenhavns Kommunes Parkheater (a theatre institution sponsored by the Copenhagen City Corp., offering free open-air perfs. in Copenhagen's public park) opened its season June 29 with "The Soldier's Tale," which had imaginative dancing by **Fredbjorn Bjornsson & Marianne Walther.**

SWEN SORGENFREY

**REPORT FROM MEXICO**

The **Marquis de Cuevas** engagement was a commercial but not artistic success. The basically fine dancers were mired in mannerisms & special effects. Decors & costumes were lush, often smacking of "Maison de Haute Couture." Repertoire needs strong works. We trust that **Nijinska** will eventually remedy the situation . . . Two of Mexico's finest classical dancers, **Jorge Cano,** premier danseur, & **Ana Cardus,** ballerina with **Ballet Concierto,** have joined **Ballet de Cuba** & the Cuevas Co., respectively.

Various perfs. by Mexican groups have included the effective but not too profound "Gallos," with the excellent **Columbia Moya;** spirited but disparate dancing in **Guillermina Bravo's** "Demagogo;" and "Imagenes" by **Ballet Nacional.** The **Waldeen** group also performed, illustrating a choreographer with nothing to say, saying it at great length . . . We are in for many perfs. in the coming months, including: **Liane Dayde & Michel Renault, Ballet de Camara** a promised visit by **Jose Limon, Ballet de Bellas Artes** and Ballet Concierto. **Nuevo Teatro de Danza** plans a series in a new thearte in Oct. & Nov.

JOHN FEALY

**NEWS FROM GERMANY**

Competition between Essen & Krefeld as summer dance centers grows stronger. The **Essen European-American Summer Course for Contemporary State Dance** centered around **Kurt Jooss,** and his Folkswang School faculty this year introduced USA teachers **Yuriko, Antony Tudor & Eugene Luigi.** Each enjoyed great personal success.

The **Krefeld Int'l Summer Academy of Dance** will probably move to Wuppertal or Cologne next year. This summer there were 400 participants and over 100 had to be rejected. Interest was especially intense in classes taught by **Mme. Danilova** of NYC, **Mme. Nora Kiss** of Paris & American **Walter Nicks** (who added 2 weeks of jazz classes in Cologne). At the final program **Konstanze Vernon** of Berlin's State Opera Ballet emerged brilliantly. Another highlight was an excellent Ravel "Ondine Pas de Deux" by **Gise Furtwangler** (niece of the late eminent conductor) with beautifully sensitive dancing by **Hella Troster & Heiner Schunke.**

Ballet perfs. occupied one of the final weeks of the '59-'60 Munich State Opera season. Starring in "Swan Lake" were **Svetlana Beriosova & Donald MacLeary** and **Nadia Nerina & David Blair.** The Munich prod. of "Giselle" starred **Liane Dayde & Peter van Dyk.** Other local contributions were "Les Sylphides" **Dulce Anaya & Rainer Kochermann,** "La Legende de Joseph," "The Lady and the Unicorn" & "Still Point." A special gala developed into a veritable pas de deux "competition" with **Josette Amiel & Boris Trailine** in the **Victor Gsovsky** "Grand Pas de Deux Classique," Dayde & van Dyk in "Black Swan Pas de Deux," **Jacqueline Rayet** & van Dyk in "Unfinished Symphony," Nerina & Blair in "Don Quixote Pas de Deux" and **Anaya & Ray Barra** in "Nutcracker."

Final event was the **American Ballet Theatre** visit which performed better than one dared to expect after the NYC castigations, though not as well as on former occasions. Biggest hit was the fabulously danced "Don Quixote Pas de Deux," by **Lupe Serrano & Erik Bruhn.** Also well received were **Herbert Ross'** "Caprichos," "Theme and Variations" & "Rodeo." The whole week was a great success, likely to be repeated next year.

HORST KOEGLER

**NEWS FROM FRANCE**

The final innovation of the season, **Gene Kelly's** "Pas de Dieux" (Dance of the Gods), premiered at the Paris Opera July 6, introduced jazz & modern dance to the leading stage of France. The interlude seems to have been very diverting for both corps & audience. It was a great pleasure to hear again Gershwin's "Concerto in F," classic in form, modern in inspiration, and always original. Kelly conjured up a parody on the caprices of a vamp named Aphrodite and the jealousy of her husband, in this case, Zeus. The mythology is nothing more than a frame for fantasy which makes the god a pretty free fellow with the bonds of matrimony. Kelly, a man of the film world, created his staging effects around numerous mechanical devices, with the optical point of view of the movies. The scenes were short, full of special effects and picturesque but often difficult to coagulate quickly enough, despite the technical means available at the Opera. Choreographic invention was mostly conventional, and missed the verve of **Jerome Robbins.** Accustomed to more serious and challenging repertoire, the dancers combined an amused ease & brio. **Attilio Labis,** particularly, displayed an easy-going authority in the combined role of King of Gods & Gang Chief. Similarily distinguished were **Lucien Duthoit, Michel Descombey** & young **Franck. Claude Bessy** displayed her seductiveness unreservedly.

In perfs. presented by the Theatre de Verdure, Geneva, July 23, **Josette Amiel & Peter Van Dijk** performed in "Giselle" with a completely romantic delicacy. The next day **Marjorie Tallchief & George Skibine** danced in the same ballet . . . The 3rd Dance Festival of Brantome, Perigord, July 30-31, gave Van Dijk the opportunity to stage "Bourree Fantasque" & the Schoenberg "Pelleas and Melisande." Assisting the young choreographer: **Jacqueline Rayet, Madelaine Lafon, Francine Souard, Lucine Duthoit & Cyril Atanassof** . . . The Theatre de l'Etoile presented **Salvador Vargas & Co.** Aug. 3 in original dances & Flamenco works without offering competition to his more celebrated compatriots. . . . While **Jean-Louis Barrault** is planning to stage Paul Valery's "The Soul and the Dance," **Serge Lifar** is to film "Icare," starring **Serge Golovine,** with Lifar as Dedale.

MARIE-FRANCOISE CHRISTOUT

**NEWS FROM LATIN AMERICA**

CUBA: **Ballet de Cuba** is paralyzed, despite its $200,000 gov't subsidy. Most of the corps are returning to the USA because of the political situation and because they are tired of rehearsing and not performing.

HERMANN WILHELM

CHILE: "Drosselbart" (Mozart) was revived by **Ernst Uthoff** for the **Nat'l Ballet.** Critics considered this ballet, based on a Grimm fairy tale and from the **Kurt Jooss** repertoire, theatrically effective but somewhat poor choreographically and sparse dance-wise . . . **Ballet de Arte Moderno** showed "Chansons de France" by guest choreographer **Roger Fenonjois.** A gay work to Lucien Mora music, it fits well into co's repertoire.

HANS EHRMANN-EWART

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